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HEAVY

JANUARY 2011

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HEAVY METAL
SERPIERI IS BACK WITH A BRAND NEW GRAPHIC NOVEL!
ALL-NEW STORIES COMPLETE IN THIS ISSUE
SCOTT HAMPTON'S "THE UPTURNED STONE"

- **MARCH 1978** Gray Morrow's Orion & Corben's Den!
- **JUNE 1978** Corben introduces "Shabazz," Sampson's Arzac, "More than Human," more "Rubberoids" and the origins of "Hellmo."
- **APRIL 1981** Jean Giraud/Moebius' Corben! Henry Nettle!
- **MAY 1981** William S. Burroughs on immortality!
- **MAY 1982** Blade's "The Third Sexual Revolution"!
- **JULY 1982** Corben's "Flight into Fantasy"! Josef Gacid! Druillet!
- **DECEMBER 1982** Art Spiegelman's "Maus"! Corben!
- **APRIL 1983** "The Odyssey," "Starstruck," "Power to the People," Crepax, Bilal, Moebius, Jeff Jones.
- **JUNE 1983** Corben! Crepax!
- **AUGUST 1983** Anne & Jodorowsky! Captain Beefheart interview!
- **SEPTEMBER 1983** Interview with Francis Ford Coppola!
- **OCTOBER 1983** Timothy Leary! Bilal! Pepe Moreno!
- **NOVEMBER 1983** Interview with Will Eisner! Crepax's "Valentina"!
- **DECEMBER 1983** "Rand's Libertarian interviewed!
- **JANUARY 1984** Arthur C. Clarke's "The Sentinel"! Bisley!
- **FEBRUARY 1984** Douglas Trumbull! Moebius!
- **MARCH 1984** Douglas Adams! Mc Kie! Charles Burns!
- **APRIL 1984** Roger Corman interview! Joe Kubert!
- **MAY 1984** Schuiten! "Renaissance"! Moebius!
- **JUNE 1984** "Liquid Sky"! Steve Dutkewitz!Bilal!
- **JULY 1984** John Cleese interview! Jeneaux!
- **AUGUST 1984** Paul Kantner! Jeromite!
- **SEPTEMBER 1984** Second Annual Music Video Awards!
- **NOVEMBER 1984** John Waters interview! Schuiten!
- **DECEMBER 1984** Federico Fellini interview! Milo Manara!
- **JANUARY 1985** Literature! "Mathemagic"! Torres!
- **FEBRUARY 1985** Jack Davis interview! Russell Mulcahy!
- **MARCH 1985** Moebius "Rebel"! Bilal! Schuiten!
- **APRIL 1985** Eighth Anniversary Issue! Moebius! Corben!
- **MAY 1985** Cocteau cover! Corben! Manara!
- **JUNE 1985** Clothe Bilal! Massimo Ghini! Herkleinti!
- **JULY 1985** George Miller interview! Olivia! Sear!
- **AUGUST 1985** Frank Frazetta interview! Jean Giraud!
- **SEPTEMBER 1985** Hildebrandt cover! "Rock Opera"!
- **NOVEMBER 1985** Boris Vallejo! Paul Kirchner! John Findley!
- **DECEMBER 1985** Caza! Swanz! Kierkegaard!

- **WINTER 1986** 112 spectacular pages Sear! Pratt! Torres!
- **SPRING 1986** Moebius! Bob Depew! York!
- **FALL 1986** Bilal! Giraud! Ortiz! Kierkegaard!
- **WINTER 1987** Greg Hildebrandt cover! Daniel Torres!
- **SPRING 1987** Jean Giraud's "Garage"! Daniel Torres!
- **SUMMER 1987** 10th Anniversary issue
- **FALL 1988** Olivia on the cover! Crepax's "Valentina"!
- **MAY 1989** The women of planet Zarz! Daniel Torres!
- **JULY 1989** "Dieter Lumpen"! Segura & Ortiz!
- **SEPTEMBER 1989** Herkleinti! "Manuel Montano"!
- **NOVEMBER 1989** Alfonso Font Lumpen! "Stan Cox"!
- **JANUARY 1990** Jean Giraud's "Manuel Montano"!
- **MARCH 1990** Olivia cover! Moebius! Font's "Taxi"!
- **MAY 1990** Adams's "The Waters of DeadMoon"
- **JULY 1990** H.R. Giger! Daniel Torres! Rick Geary!
- **SEPTEMBER 1990** Harvey Kurtzman! Second installment of "The Waters of DeadMoon"
- **NOVEMBER 1990** Frank Frazetta interview
- **JANUARY 1991** Mills & Bisley's "Slang"
- **MARCH 1991** Segura & Ortiz! Miguel Prado!
- **MAY 1991** Daniel Torres! More "DeadMoon"!
- **JULY 1991** Schuiten Brothers! "Barton & Cyd"! Olivia!
- **SEPTEMBER 1991** Giraud! More "DeadMoon"!
- **NOVEMBER 1991** "Adventures of Tristan Karma"
- **JANUARY 1992** Richard Corben! "Rasil Fleetfoot"!
- **MARCH 1992** "Folgara"! "Morrow"! "The Jungle"!
- **MAY 1992** Crepax! Torres! "Mickey Mouse"!
- **JULY 1992** "Arzach"! Bisley! And more!
- **SEPTEMBER 1992** Final "Dead Moon"! Corben!
- **NOVEMBER 1992** Serpieri's "Druuna"! Corben!
- **JANUARY 1993** "Druuna" Gallery! "Polonia"!
- **SEPTEMBER 1993** Scott Hampton's "The Upturned Stone"! Dr. Illo & Arpin! "Little Egil"!
- **NOVEMBER 1993** Schuiten! "Network"! Alfonso Font's epic "Eden"!
- **JANUARY 1994** "Hendo"! Gelli & Ivanchei's "Killer Death"!
- **MARCH 1994** Suh's "Master Volume"! Corben!
- **MAY 1994** Mezzo & Pina! "The Disarmament"
- **JULY 1994** Esse! "The Man Who Laughs"
- **SEPTEMBER 1994** Adamo's "Druck"! "Wim Trash"!
- **NOVEMBER 1994** "Howl"! "Hendo"!

- **JANUARY 1995** "Faith Beat"! , Corben! Seydon!
- **MARCH 1995** Olivia! "Hombre"! "Master Volume"!
- **MAY 1995** "Gypsy: The Wandering Sun"!
- **JULY 1995** Jodorowsky & Gimenez's "Metabaron"!
- **NOVEMBER 1995** Manara! Giger! Corben!
- **JANUARY 1996** Frezzato! Segura & Ortiz!
- **MARCH 1996** Corben! Adamo's "Dayak"!
- **MAY 1996** Olivia cover! "Shakespeare"!
- **JULY 1996** Arpin! Bessy! De Felipe's "The Museum"!
- **SEPTEMBER 1996** Manara! "Real Folgores"!
- **NOVEMBER 1996** Ross cover! Frezzato! "Burton &Cyd"!
- **JANUARY 1997** "Storm"! I.A.S.A.! Gilbert!
- **MARCH 1997** Frezzato's "The Second Moon"! Arpin!
- **MAY 1997** "Teddy Bear II! Olivia cover! Schuiten!
- **JULY 1997** "Gallaxy" by Manara! Rare reissue!
- **SEPTEMBER 1997** Druuna returns in "Apokalipsis"!
- **NOVEMBER 1997** Gypsy: Siberian Fire! (uncensored version for Canadian readers)
- **JANUARY 1998** Bernie Pugs' Interview! Bilal! Caza!
- **MARCH 1998** Black Debate: Yellow Moon! Bisley cover!
- **MAY 1998** Death By Betrayal! Segura & Ortiz!
- **JULY 1998** Bisley cover! Manara novel! Arpin! Palski!
- **SEPTEMBER 1998** Loisil novel by Arpin! Ross cover!
- **NOVEMBER 1998** Dayak 3 by Adamo! Ross! O'Gorz!
- **JANUARY 1999** Richard Corben! Simon Coldberry by Simon Bisley! Sha : The Shadow One! Ross cover!
- **MARCH 1999** Swann reunite! Manara! Caza! Corben!
- **MAY 1999** Ross cover! Caza! Bourg! "Sea Police"!
- **JULY 1999** "Eye of the Sea" by Frezzato! 3rd novel in The Keeper of the Mists series! Giménez! Palski! Corben!
- **SEPTEMBER 1999** "The Orb Is Amber #2"! Caza! Cover and Gallery on Abos! "Choose Your Game"! Part 2!
- **NOVEMBER 1999** "The Demon Within"! Caza! Gimenez!
- **JANUARY 2000** Luis Royo Interview! "The Relic" by Arpin! A graphic novel from Caza "Chronicles Of The Fired Earth"!
- **MARCH 2000** Brothers Hildebrandt cover! Gallery on Stacy E. Walker! "They're Only Memories" by Arpin! Sha # 2 "Soul Wound"!
- **MAY 2000** Gypsy #4 - "The Day Of The Cat"! "The Commitment" by Arpin! Crommet! Trillo!
- **JULY 2000** Bisley cover! Stan & Vince! Gimenez!
- **SEPTEMBER 2000** The end of the "Teddy Bear" series!

- **NOVEMBER 2000** Ross cover! Abion! "The Keepers of the Mists # - The Iron Tower"!
- **JANUARY 2001** Caza! Royo! Gimenez! Vegas! "The Air"!
- **MARCH 2001** The first graphic novel in the "Sha" series! Simon Bisley Cover
- **MAY 2001** Druuna is back in "The Forgotten Planet" by Serpieri! Liberatore! "Fistfull of Blood" by Simon Bisley and Kevin Eastman!
- **JULY 2001** Featuring the Graphic novel "24 Hour Man"! Boris Vallejo Cover! "Fistfull of Blood" continues by Simon Bisley and Kevin Eastman!
- **SEPTEMBER 2001** Gipsy 4 - "Black Fire"! Bisley! Giménez! Trillo!
- **NOVEMBER 2001** "Yor - In Hell"! Palski! Bisley! De Felipe!
- **JANUARY 2002** Stan & Vince return with a new graphic novel, "The Bomb"! Chichoni cover!
- **MARCH 2002** Lorna returns in the new graphic novel, "The Ark" by Arpin! Ross cover! Bourg! Palski!
- **MAY 2002** Stan & Vince! "Snake"! "Fistful of Blood"! "Choose Your Game"!
- **JULY 2002** "The Spell of the Rhunes" by Prather & Plunkett! Tillie Gunelle!
- **SEPTEMBER 2002** Gipsy returns in "The White Wing"! "Fistful of Blood"!
- **NOVEMBER 2002** Featuring the Graphic Novel, "Yo-Me Preciso to You"! Cover by Julie Bell!
- **JANUARY 2003** Arpin returns with "Wet Dreams #2"! Alex Horley Cover! The final installment of "Fistful of Blood"!
- **MARCH 2003** Featuring Requiem - Resurrection by Pat Mills!
- **MAY 2003** #5 in Manet series - Pizzarro's Edge of the World!
- **JULY 2003** Gimenez, Pluck & Graphic Novel "Dreams of Blood"!
- **SEPTEMBER 2003** Graphic novel "The Regulator - Anchesia" Plus Interview on Frazetta
- **NOVEMBER 2003** Druuna is back in the graphic novel, "Carna"! Alex Horley cover!
- **JANUARY 2004** Gipsy returns in "The Alien Laugh"! Simon Bisley cover!
- **MARCH 2004** "Requiem #2" by Mills and Ledroit! Jim Burns cover!
- **MAY 2004** "Magika #2 - The Fiery Verses"! Lorenzo Sperlonga cover!
- **JULY 2004** "Yor #3 - Assassines"! "Demon Winds #3" by Arpin!
- **SEPTEMBER 2004** "Regulator #2 - Heroic"! "Demon Wind #3" by Arpin! Royo cover!
- **NOVEMBER 2004** Featuring the graphic novel, "The Mark of the Devil: The Scarlet Eye"!

- **JANUARY 2005** "Requiem #3 - Dracula"! Mudvayne by Suydam!
- **MARCH 2005** "Borgia" by Jodorowsky & Manara "Mudvayne #2" by Arthur Suydam!
- **MAY 2005** "Mudvayne #3" by Arthur Suydam! Stories from Cardinelli, Ross, Crumpe and more! Alex Horley cover!
- **JULY 2005** Featuring the graphic novel, "Darkwatch"! "Mudvayne #4" by Arthur Suydam!
- **SEPTEMBER 2005** The sixth and final installment of "Keepers of the Mists: The Lost Village" by Frezzato! Royo!
- **NOVEMBER 2005** "Clan & Simon: Kings of Europe"! "Mudvayne #6" by Arthur Suydam! Ken Kelly cover!
- **JANUARY 2006** Lorenzo Sperlonga cover! The conclusion of "Zen"! "Caveman"! "Mudvayne #7"!
- **MARCH 2006** "Lazaro Lost Shadows"! Royo! Manara! "Mudvayne #8"
- **MAY 2006** Featuring "Requiem #4", "Mudvayne #9"
- **JULY 2006** "Borgia #2"! Cover by Greg Hildebrandt!
- **SEPTEMBER 2006** Royo! Arpin! Alex Horley cover!
- **NOVEMBER 2006** "God Killer" by Arsu & Vance Cover by Lorenzo Sperlonga!
- **JANUARY 2007** "Magika #3" Cover by Claudio Abate!
- **MARCH 2007** "Regulator #3" Royo! Vega!
- **MAY 2007** "Requiem #5"! Julie Bell Cover!
- **JULY 2007** "Boy Zero"! "Mudvayne"! Lorenzo Sperlonga Cover!
- **SEPTEMBER 2007** "The Golden Age"! "Mudvayne"! Bisley! Prado!
- **NOVEMBER 2007** "Phantom"! Tarot Cards! Royo Cover!
- **JANUARY 2008** "Hell" by Serpieri! Tarot Cards! Royo!
- **MARCH 2008** "Lola Cordova"! Tarot Cards!
- **MAY 2008** "Requiem #6: Hellfire Club"! Lorenzo Sperlonga cover!
- **JULY 2008** Prado! Jodorowsky! Featuring the graphic novel, "Rage"!
- **SEPTEMBER 2008** Bisley cover! Royo! "Fluorescent Black" graphic novel!

- **NOVEMBER 2008** Featuring the graphic novel, "Jubilalia: The Other World"! Gallery on Simon Bisley!
- **JANUARY 2009** Cover by Kwitek! Featuring the graphic novel, "29 Hour Man"!
- **MARCH 2009** Royo! Tarot Cards gallery! "Buenaventa Encore" graphic novel!
- **MAY 2009** "Requiem #7"! Tarot Cards gallery! "Caveman"!
- **JULY 2009** "Borgia #3: Flames From Hell"! Cover by Bisley! Gallery on Royo!
- **SEPTEMBER 2009** "Fluorescent Black: One Way Out!" and "Cole, The Outlander: Dog Star"!
- **NOVEMBER 2009** Featuring the graphic novel, "Arzaw: Bean The Damned"! Cover by David Palumbo!
- **JANUARY 2010** Featuring the graphic novel, "Mutineer"! Tarot Cards Gallery!
- **MARCH 2010** Featuring the graphic novel, "Requiem #8"! Lorenzo Sperlonga cover!
- **MAY 2010** Featuring the graphic novel, "Regulator: 666 A.I."! Cover by Daniel LaVoie!
- **JULY 2010** Featuring the graphic novel, "The Epic of Gilgamesh"! Cover by Liam Sharp!
- **SEPTEMBER 2010** Featuring the final chapter of "Fluorescent Black"! Cover by Simon Bisley!
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AMERICAN SURREAL

American Surreal picks up where *Dreamland*, Schorr's previous bestselling collection of mind-bending paintings, left off. This latest collection continues that journey culminating with the epic masterpiece Ape Worship, included in this volume. Schorr's paintings are the subject of museum retrospectives in 2009 and 2010, and are highly prized and coveted by collectors the world over. 10x15", quarterbound, full color.

DREAMLAND

Todd Schorr's formative years were spent surrounded by the atomic and space ages, by Saturday morning cartoons and racks of comic books; by Revell models, Mad Magazine, Testors glue, Mickey Mouse, and Rat Fink. The compulsion to replicate these images led to a formal art education and exposure to a new set of influences drawn from the world of advertising and commercial art. Hardcover in slipcase.

THE TREE SHOW

This big book is the exhibition catalog from "The Tree Show" at the Michael Kohn Gallery in Los Angeles, California. It features paintings, drawings, and sketches, as well as some documentary photography of sculptures, installations, and the artist at work. Creepily cute depictions of interactions between trees, little girls, toys, dolls, iconic figures, and more. Hardcover.

SNOW YAK SHOW

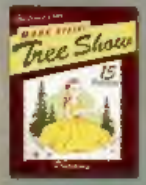
Images from Ryden's acclaimed Japanese Snow Yak Show are reproduced in large, 11x14" format, and include many detail images and drawings. Features all works originally shown at the prestigious Tomio Koyama Gallery in Tokyo in February 2009, as well as photographs of the work on display, and of Ryden's trip through Japan. Hardcover.

HI-FRUCTOSE V.1 SPECIAL EDITION

Compiles the best of the sought after, long-sold-out first four volumes of Hi-Fructose, the critically- acclaimed arts magazine. Featuring the art of Mark Ryden, Tim Biskup, Junko Mizuno, Dave Cooper, Crook (Greg Simkins), Gary Baseman, Alex Pardee, Gary Taxali, Scott Musgrove, Jeff Soto, Ray Caesar, JennyBird, Joe Ledbetter, Longo Land, Michael Salter, Fawn Gehweiler and more. Includes expanded art spreads and interviews. This is the limited edition box set.

THROUGH PREHENSILE EYES

Williams' paintings from his past three shows at the Tony Shafrazi Gallery in New York. The images range from Williams' familiar lowbrow and biker culture sketching deep into a faux science of quantum [illegible] leaving the viewer in a world of scientific [illegible]. After singlehandedly becoming the model of Lowbrow art, Williams has now penetrated the inner sanctum of the fine arts movement. Hardcover.



TREE SHOW POSTCARD MICROPORTFOLIO

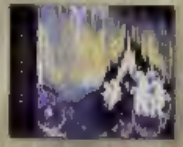
Wander through mesmerizing forests and meet the exotic and wondrous inhabitants of Mark Ryden's celebrated Tree Show. In this unique micro- portfolio of 15 souvenir postcards. This is the fifth of Ryden's Microportfolios, and contains images from "The Tree Show," his sold- out solo exhibition at the Michael Kohn Gallery.
15 full-color postcards in box.

SNOW YAK POSTCARD MICROPORTFOLIO

Traverse Mark Ryden's vast wintry landscapes into the frigid domain of the majestic Snow Yak, gracefully depicted within this set of 17 postcards from Ryden's acclaimed Japanese Snow Yak Show. The works were originally shown at the prestigious Tomio Koyama Gallery in Tokyo in February 2009. 17 full-color postcards in fold-over folder, 5x7".

POP SURREALISM: THE RISE OF UNDERGROUND ART

With its origins in 1960's hot rod culture, underground comix, and rock music posters, Pop Surrealism/Lowbrow Art has evolved and expanded into the most vilified, vital, and exciting movement in contemporary art. Pop Surrealism is the first book to offer a comprehensive survey of this movement featuring 23 of today's most important and interesting artists. Hardcover.



TRAGIC KINGDOM

A looking glass into the everyday violence that supports the current power structure, prescribing a glitter-coated pill to ease the swallowing. This large, lavishly produced volume serves as the catalog for Camille Rose Garcia's first solo museum show outside of Los Angeles. Tragic Kingdom displays her work with an emphasis on her most recent creations, showcasing paintings, drawings, sketchbooks, prints, and more. Hardcover.

FUSHIGI CIRCUS (MYSTERIOUS CIRCUS)

A collection of the works of Mark Ryden. Features new works, including Blood, Sweat, Tears, and The Creatrix. A survey of 55 of Ryden's most impressive works from past shows through 2006. This is the first Last Gasp edition, and the third edition of the book. Hardcover, Last Gasp edition.

THE LATE FAUNA OF EARLY NORTH AMERICA

Scott Musgrove unearths previously undiscovered animals through a dedicated and scientifically unapproved practice of zoological impressionism, with lush, highly detailed landscapes and up-close encounters with strange and beautiful creatures. Full color reproductions of his paintings abound, including unique antique frames, custom gold engraved nameplates, carved wooden sculptures, watercolors, ink drawings, and pencil renderings from the field. Hardcover.

THE SADDEST PLACE ON EARTH

Garcia's art creates a forest of aquamarine jewels, a place where cream layered cakes, crystal castles, and opiate abundance sedates the marshes. As the telescope retracts, the glossy veneer of privilege falls away to reveal another reality. Machine guns and machetes decorate the landscape alongside exploding poppies. Deer and princesses hang in a cloud of malaise, and disbelief becomes the ether of the living. Hardcover.

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DOSSIER

DOSSIER IS WRITTEN BY S.C. RINGGENBERG
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It's 2010, HAL. Do You Know Where Dave and Frank Are?

One of the coolest things about doing Dossier for HM is that it enables me to share my favorite aspects of pop culture with all you Metal-Heads reading this. Like last summer for instance. At the Phoenix Comicon I had the chance to meet two of my personal pop culture heroes, actors Keir Dullea and Gary Lockwood, the stars of the greatest science fiction film ever made: *2001: A Space Odyssey*. It's been more than 40 years since this mind-bending, iconic epic forever changed audience perceptions of what a science fiction film could be. Needless to say, having been a fan of this film since I first saw it in 1968, I was thrilled to get firsthand stories from two of the people who helped director Stanley Kubrick burn his unique science fiction vision into the brains of several generations of filmgoers.

HM: Regarding being cast in 2001, do you think you got the roles based on your previous work, or on having the clean-cut, all-American look that astronauts are supposed to have?

LOCKWOOD: Stanley said we looked like we could be the guy(s). That's a very important thing because every time you cut, you don't have any dialogue; you're moving your story forward...Kubrick said to me one day, he said, "Look, I always thought that you could do a lot without doing a lot." So that's what he wanted, a contained actor that could do a lot without doing a lot...I always kind of played that guy...(Kubrick) told me he looked at about fifty hours of film on me...It was too big a part not to.

DULLEA: In my case, I learned this afterwards...I didn't know it was in the works that he was considering me until I got the offer. But I later found out that he had screened three of my films: *David and Lisa*, *The Thin Red Line*, and outtakes from a film that I did with Otto Preminger called *Bunny Lake is Missing*.

HM: Had you done any science fiction prior to *2001: A Space Odyssey*?

LOCKWOOD: I had done the pilot for *Star Trek*, "Where No Man Has Gone Before," and I played Gary Mitchell, a guy who becomes God...I said, "It might be kind of a fun part to play, a guy who becomes kind of a god-person." And Roddenberry had kind of a dry wit, and he said, "Well, we all know that's who you think you are."

HM: Gary, when did you arrive in the U.K. for principal photography?

LOCKWOOD: I would say, sort of like early December '65 and then he wasn't ready for us...He said, "I'll pay your per diem." And I said, "Well, I'm going to Rome." So I went to Rome, and I enjoyed Italian food, you know, English food's shitty and fattening, so I went to Rome and I hung out for three weeks.

HM: And Keir, when did you get to the UK to start filming?

DULLEA: I arrived just after either Christmas or New Year. I arrived by ship on the Queen Elizabeth or the Queen Mary...one of the Queens. And after about a week I did some costume fittings and I was taken down to the set, and they were still filming the very end of the first section. Well, the middle section of the film actually, was the first thing that they shot, which was the space station with Dr. Floyd trying to figure out what this monolith is. I was there...and then shortly thereafter, it didn't take that long, within a week or so, we started shooting...the first place I remember shooting was in the centrifuge, that was my memory....And the first day of shooting, we didn't end up shooting at all because...Kubrick was so anal in terms of his being so specific in his attention to detail...He didn't like the shape of my shoes.

LOCKWOOD: He also...turned to me and said, "These uniforms are too new-looking. Take them out and wash them ten times."

DULLEA: But he wanted the shoes remade, so we didn't shoot that day. We shot the next day. I guess they...made 'em real quick.

HM: How long were you actually on the set shooting your scenes?

DULLEA: I think about, January, February, March, into April sometime.

LOCKWOOD: Yeah, into April. I can tell you this, toward the end, when I only had very little to do, the people filming *The Dirty Dozen* and the director and producer were trying to get Stanley to release me so I could do *The Dirty Dozen*...The part that Casavettes won the Academy Award with.

HM: Gary, how long did it take to shoot the sequence where HAL kills you? The one where you were there hanging from the wires in the spacesuit.

LOCKWOOD: Well, you know I'm only there briefly for that. Then I did a couple of shots here and there and the rest of it was done by the stunt people.

HM: So, Keir, were you shooting for a lot longer after Gary was off the set?

DULLEA: Not much longer. Well, let me see, the only thing left after he was gone was being let back in, well, HAL won't let me back into the ship, so we have to go to the emergency hatch, which was hand-held, some of it, by Stanley himself, (he) did the hand-held stuff. Me going up ladders and... then all the stuff of me taking HAL apart, all that when he sings, "Daisy, Daisy." Then I had to do being in the pod and my reaction shots to going through that time and space, that light show that lasted about twenty minutes...And then the last thing to be shot basically was in that strange room, all of that stuff. And that was the last scene I shot...I do remember, fortunately, the oldest version of the old version of me on the bed, reaching up to the monolith, that makeup took twelve hours. And fortunately, they got it in one day, which sometimes with Stanley, you didn't know whether they were going to.

HM: Could you explain to our readers how they did the scene where you're blown through the airlock?

DULLEA: Yeah...Of course the camera being subjective, doesn't know what direction you're shooting, it just knows that it's looking at something. So, it looked, if you watch the film, it looks like I'm being blown toward you, the audience, so that I bounce around back and forth latterly...and therefore it looks weightless, because I'm floating, sort of. But actually, that set was upside down, shooting from the floor to ceiling. I had a wire attached to a harness which didn't show because my body was between the wire and the camera. It was about two stories, and the other end of the wire was braided into a rope and was in the hands of a circus roustabout who was level with me, way up on top. And he measured the length of the rope needed so he could drop me and yet not kill me, and there was a huge knot that would reach his legs and he knew enough at that point to stop the rope and then jump off the platform with me back toward the ceiling again. When he hit the floor, he let go again because he was waiting for another knot, which would stop me again from smashing my face into the camera. So that's how that was done...Thank God we did that in one take. I never had to do it again. Thank God, because it was scary. And I wouldn't have done it for any other director...it wasn't that he was demanding or unpleasant in any way, it's just that by that time we had such a wonderful relationship, I wanted to please Stanley, so I did it. And they couldn't use a double, because my helmet was off, you could see my face, and I was dropped into a close-up...all in one shot.

HM: Did you find that afterwards you had a number of work offers?

DULLEA: I'm telling you, it's really strange, but *2001* didn't have any effect on my career one way or the other. Absolutely not!

HM: You didn't get offered more science fiction films?

DULLEA: No, all I did, in 1972, which is 5 years later, I did do a series in Canada, very forgettable series, called *The Starlost*. I'd just as soon forget that. We did 16 episodes; it was a network in Canada, and in syndication in US. The writer of the pilot was a very fine writer by the name of Harlan Ellison...I hadn't read him, but I had known about him since...but anyway, maybe they did offer me that because of *2001*.

HM: Your only other foray into science fiction was when you did the *2001* sequel, *2010*.

DULLEA: Right, that was 1980's. I went after that, I wanted a gig! I was out in Hollywood, read the *Hollywood Reporter*, saw they were doing it, no one had contacted me about this, so I called (the director) Peter Hyams...and I said Peter, you probably think 18 years has gone by and I must be aged to such an extent...you probably feel you need a younger actor for this, but before you cast it, I think you and I ought to have lunch. So he invited me to the commissary, we had lunch, and I went home, and when I got home, there was a firm offer to do the film.

HM: How did you feel after that lapse of time to be stepping back in the Discovery?

DULLEA: It was very weird, the only analogy I could use is if you grew up in a small town somewhere, and then you were away for forty years, and you came back, you know nobody in town, but the town square looks the same, the gazebo, the concert stand, like everything had been reproduced, it was spooky, except one friend, that was the real voice of HAL that was recorded. So at least I had him...It really was odd. The only difference was the extreme age makeup, which I told you took twelve hours. Things had gotten better by 18 years later, it took six hours.

HM: When you and Gary were preparing yourselves for the roles, did you have any conversations with Arthur Clarke?

DULLEA: We talked more with Stanley about things, but we met him and we were invited to dinner at Stanley's house and I remember Arthur was there. There were some discussions about the existence of extraterrestrials, and what the odds were. As he pointed out, there were more stars in the total universe than all the grains of sand in all our oceans put together. So what would the odds be of there not being – there has to be life on another planet, even if it were 0.0000001%. That's a lot of planets!

HM: Did you talk much about the philosophical underpinnings of this film?

DULLEA: He really had us hone in on the mundane level of the plot and what was happening. Don't forget these events that happened with HAL breaking down and suddenly me being exposed to the aliens who travel through time and space were unexpected, were things that maybe we weren't trained for. And therefore, we were just doing our job...he never got into the philosophical areas of the film

HM: I know Kubrick had a rep as kind of cold and intellectual. What was he really like?

DULLEA: I loved working with him. I didn't find him cold at all. He was a fascinating guy; you knew you were in the presence of genius. I absolutely felt that from beginning to end. He kind of had a cute little droll sense of humor. He was interested in things, he was really fascinated...He was fascinated particularly by technological things; he was curious, a very curious man.

HM: Keir, given the reputation of the film as probably the greatest science-fiction film of all time, what's your take on it now?

DULLEA: Oh, I agree with that statement, I think it's not just one of the great science-fiction films, but you know the AFI rates it in the top 100, and it's actually number 20. Gary loves to ask people: "Oh yeah, what are the other 19?"...And I'm very proud to be in this iconic film. Who could have known? I didn't know I was in this kind of film. I knew I was in an important film...but to think that we'd have that kind of lasting effect that it's had, multi-generational, it's very fulfilling... to paraphrase Shakespeare..."the film is the thing" with Stanley. There was no world for him than the film that he was working on at the moment.

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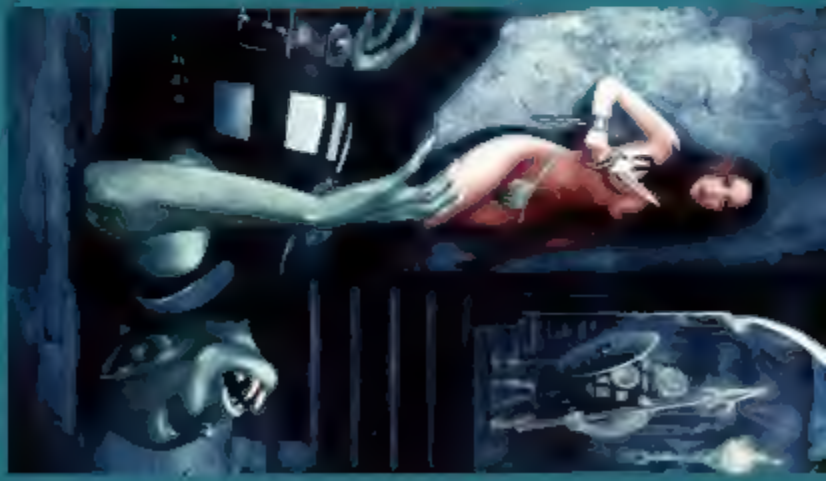

Al Serov started his career as a photographer but soon enough he discovered that it wasn't enough for him. Reality was boring. He wanted to bring into his pictures something unusual and exotic, something out of this world. Once while being in a bookstore he set his eyes on some kind of a manual for digital artists. It was a book about 3D software. And that was a discovery that changed his life. Immediately after that he started to study 3D animation.

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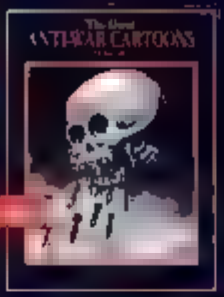

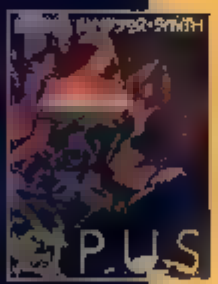

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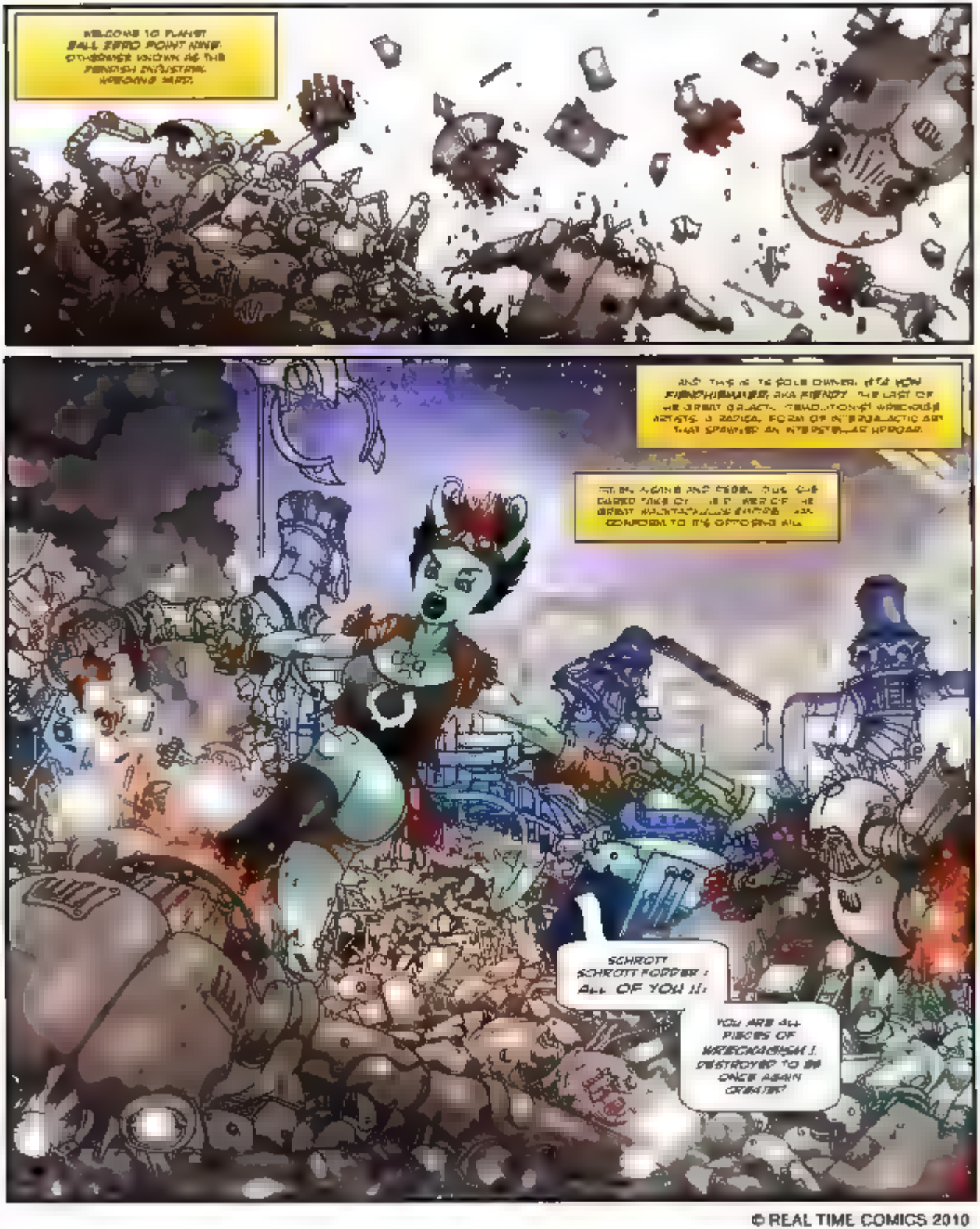
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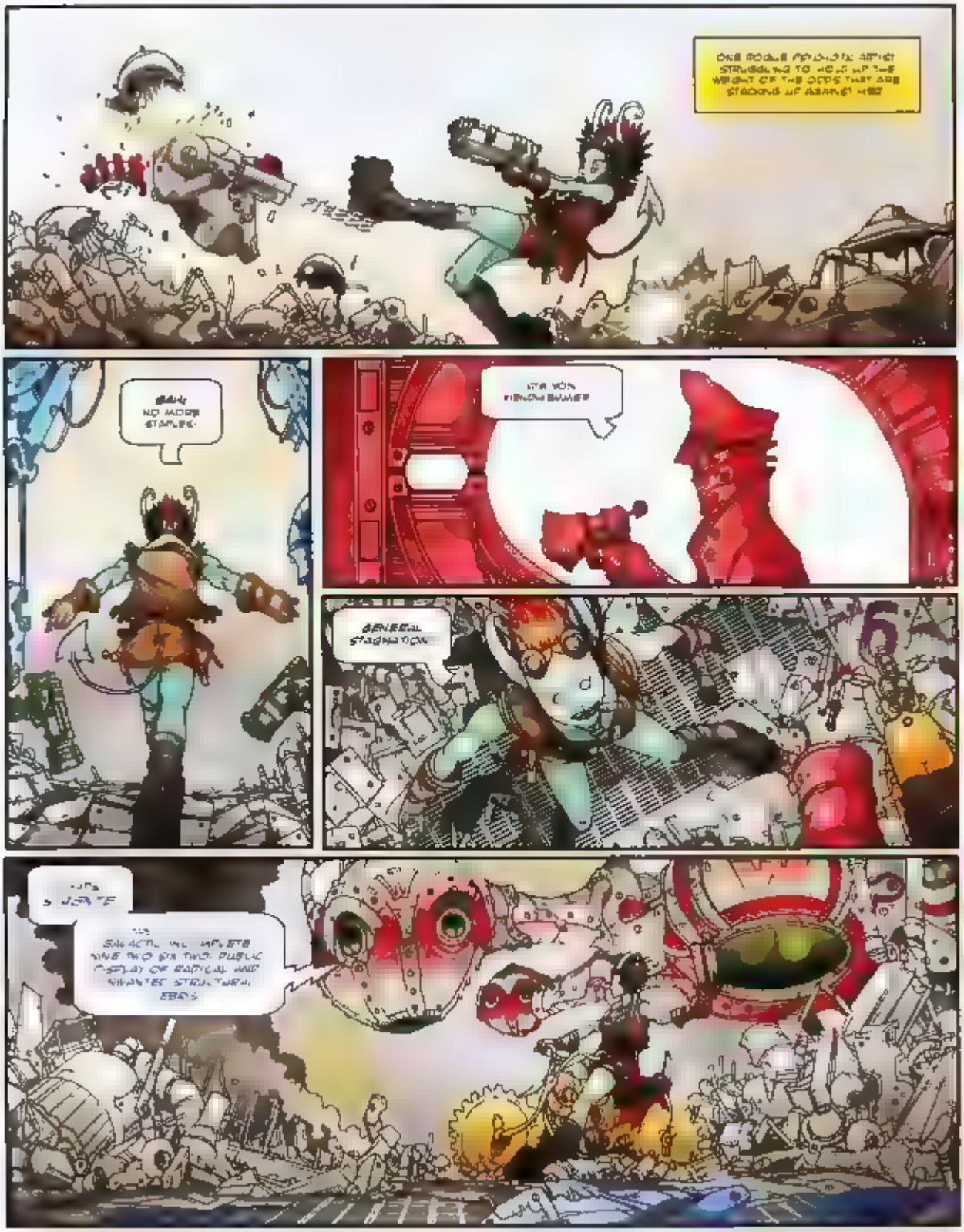
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AND ALL THE FOOTSHOTS HAVE BEEN DESTROYED SIR.
REALLY?
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YOU CAN STILL KICK HER LITTLE ASS SIR. HAND TO HAND.
SURE, WHEN GENERAL COME AROUND AS OFTEN AS YOU LIKE. IT'S BEEN TWO DAYS AND NEITHER OF US IS GOING TO PEE.
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* * *

After the scanner activates, there's a quick flash, and I see the place I'm being beamed to, all around me, just like that. In the private office to which my beam is being sent, almost always occupied by a CEO, Company President or some other executive decision maker type, I'm seen as a sort of transparent holo-person version of myself - and, most important of all, even though I'm not really there, they hear every word of what my Holo-self has to say.

At 2:36 of the fourth day of my third week on the job, I'm going about my twenty-second beam of the day. After the flash, I see a potential client, suit and tie, bald, at a desk there. Sometimes my company's software (which ascertains client's locations, by mining adult entertainment subscriptions) messes up and puts me into an office where the guy is out at lunch or over in the next office in a meeting or something, but this one looks ripe. Anyway, I start my pitch as soon as I see the guy look up. He has that totally startled expression, which I expect to see on every potential client's face upon my entry, a face that usually turns angry, meaning the situation is hopeless.

"Good morning Mr Shaw"

My voice is even and direct, quickly establishing a calm business tone.

"...I'm beaming into your office this morning on behalf of Mutual Insurance to-"

The guy growls, interrupting my rap, but I just continue on.

"...to see if we might be able to offer you a free estimate on lowering your major medical costs."

The client gets a determined look now, and starts shouting a bunch of nasty stuff, so maybe he's had a bad experience with Hotmarketeers before? I leave after awhile and the rest of the day doesn't go much better.

* * *

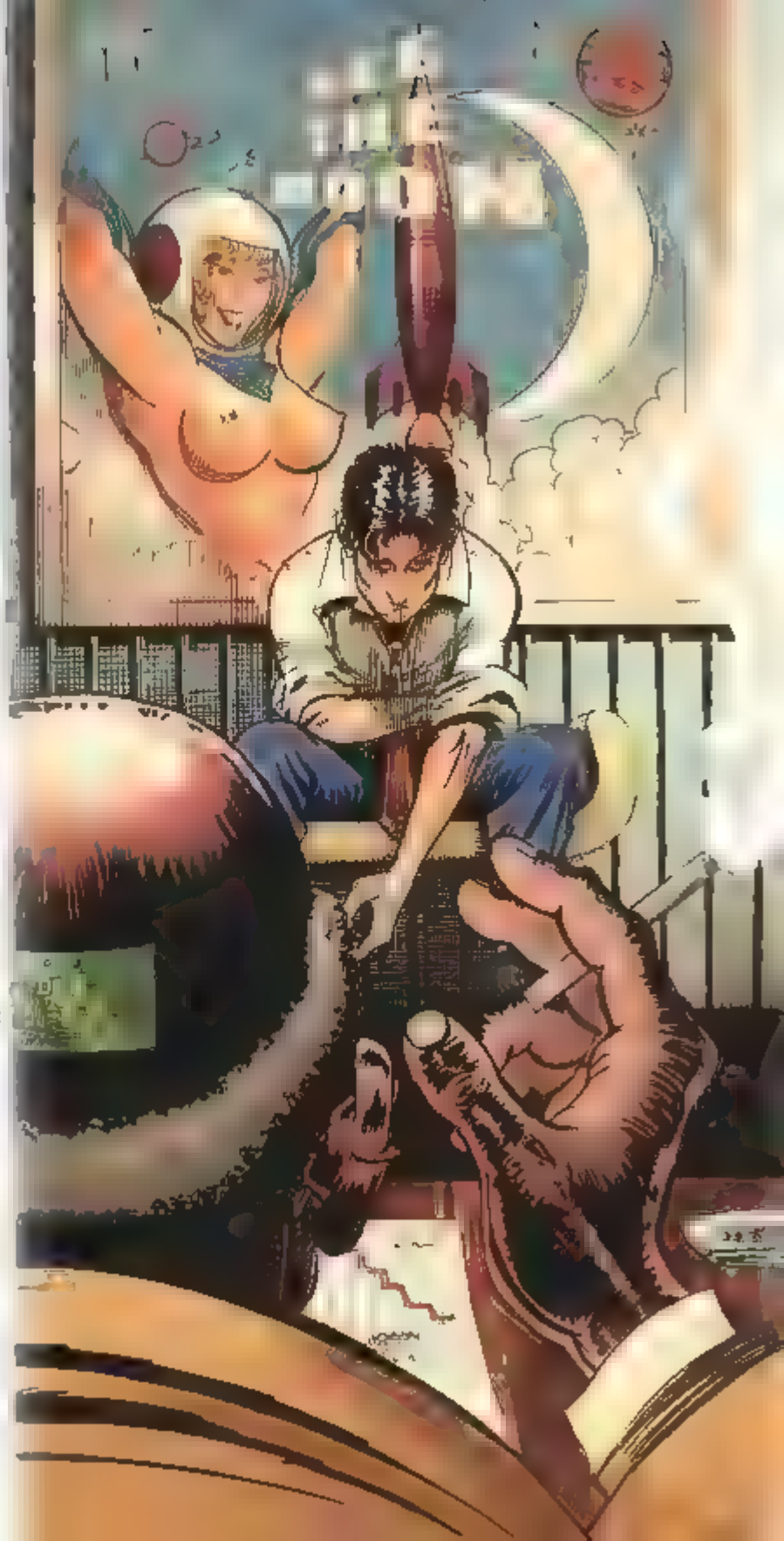
As the clock nears five I'm beamed in on an office along mid-town east, just finishing the first part of another pitch. The guy is standing up behind his desk, waving his fist at me. "But," I repeat, "...the estimate is free!" He's shouts back some terrible things. I leave a little while after that. Now I've been blown off by fifty-six decision makers in a row.

Once I've tingled back into my own self, my manager asks me to step into his office for a talk. He looks concerned. He asks me how my "meetings" are going, and if I'm encountering "resistance" from the potential clients.

As I ponder the question, I remember that I've changed jobs the maximum number of times allowed by law within a two year period. If I were to be fired from this job, and were unable to find new work within six weeks, my file would be turned over to the 'facilitators', and I could be forced to work at the septic tunnels on the moon. A ball of dread forms in my stomach and finally I mutter, "Yeah, there's a lot of resistance out there."

My manager seems satisfied. He makes a few suggestions, gives me a sheet with some pointers on it, and finally lets me go home.

When I hit the street I see some Golden Age clone girls, standing on the corner, in their new fall fashions. There's Pamela Anderson, Lindsey Lohan, Cindy Crow-



ford and a few others from the last part of the great twentieth century. The government sends them out to inspire hope - but everybody knows they're born accustomed to a life style no living man can afford.

It's raining again. Yesterday, when the big smelters were on, the rain was orange and smelled kind of like burnt hair. Today we've got fallout from the far-east, so the rain's kind of a dark green, with little bits of silver stuff in it.

Why did I become so rattled in the manager's office? I've never been one of those people who sits around worrying about the future or complaining that we haven't got it as good as our grandparents did, back when there were holidays, vacations, retirement and weekends. You won't hear me bitching. Sooner or later I'll get a winning hand!

All this thinking is making my head hurt, so I stop at the corner pub and start chatting up a Brittany Spears clone. I tell her "I'm big in advertising", and start going on about something that's all coming around to me asking if she wants to check out my place. She cuts me short. "No!"

A few more shots and I'm dogging my way home again and feelin' kinda low.

I pass a sign in the window of this arcade "Go dan era stars on Disk."

I've still got one "entertainment" cred, so I go in and ask the counter guy if he's got "Brittany Spears?" He spends a minute looking along the shelf. "Brittany! ... There she is, between Jessica Alba and Mark Wahlberg."

So then I'm back at the bar, talking her up.

"Would you like to –"

She cuts me off. "Sure."

And now I got my arm around Brittany ... then sliding my hand onto her ass, as we climb the stairs to my pad.

"I'm in advertising."

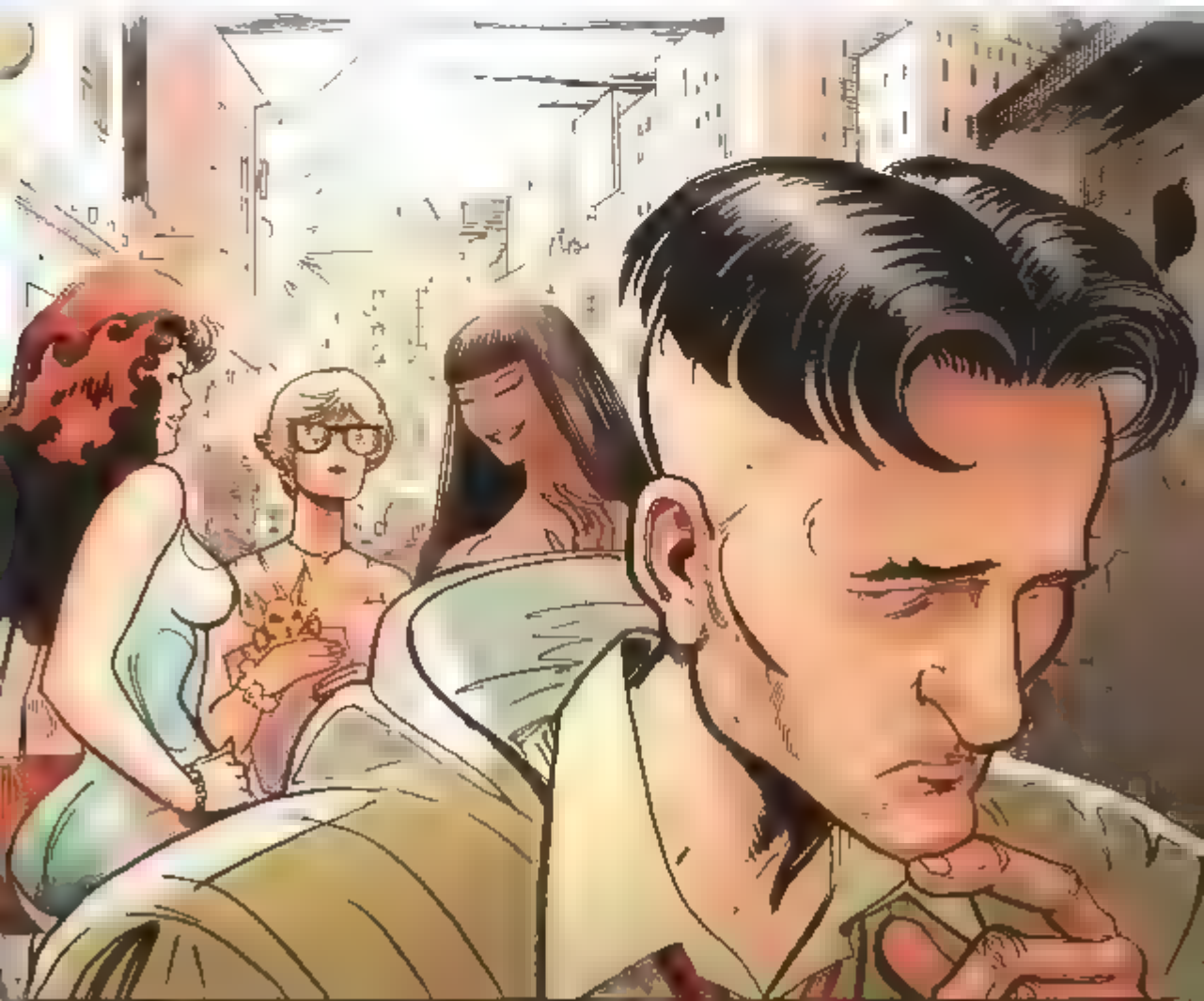
She says "WOW!"

She looks around my lair, "This place is nice!"

There's some quick chitchat before I get the wrapping off and climb on board. Pretty soon she's screaming in ecstasy and I'm coming too.

I rear back in the chair. The VR helmet covers my head, the steel tunnel tube stands straight up between my legs. I grasp the armrests, shaking, arching my back and gritting my teeth.

After that I just fall asleep in the chair, with the VR helmet still on my



head and the tube still wired in place between my legs. The counter guy bangs on the door of my booth. He slips some tissues trough a slot, tells me he's closing, so I should clean up and go home now.

* * *

The next morning I wake up late and there's a police droid at my door. He says the chip in my neck's been signaling I've been late three morning shifts in the past quarter, and that under a new global trade agreement, if I keep screwing up like this, I'll be sent to work in the wasteland outside the city – that's where they mine the toxic stuff they put in the chips in our necks! I rush to get dressed and nearly twist my ankle running for the rocket bus. Damn!

The workday goes about the same as the last, until about mid-afternoon, when I start my rap on this one suit, all polished nails and steady grey eyes. " So, " he says, "there's really no charge for the estimate?" "None at all " I quickly reply, exuding an air of confident certitude.

Unfortunately, I realize too late that the guy is just keeping me talking while his "anti-Holomarketing software" activates.

Suddenly I feel a powerful pain, like I've been kicked in the nuts. And I'm crushed out, falling right out of the chair back at the office. I wind up rolling around, in a ball, on the floor before my desk.

Two managers come running and one of them cries, "Oh no, not again"

I wail something like "eaaaggggh!"

The second manager says to the first, "That anti-holomarketing software is ruining the business!"

Somebody punches me off the clock and slips me out the back. I stagger from the building and I'm about halfway home, on the rocket bus, when the punishment phase kicks in.

I double up and scream. A woman pulls her baby away. My skin is suddenly covered with boils and my body has begun to emit a hideous stench. My arms pits are slowly catching fire.

Coughing and shaking, I stagger to the home of a hacker buddy. He lazers my skull and slips some sort of anti-virus chip under the skin behind my left ear. He says he thinks I'll eventually be ok, but for the next few days, he says I won't be

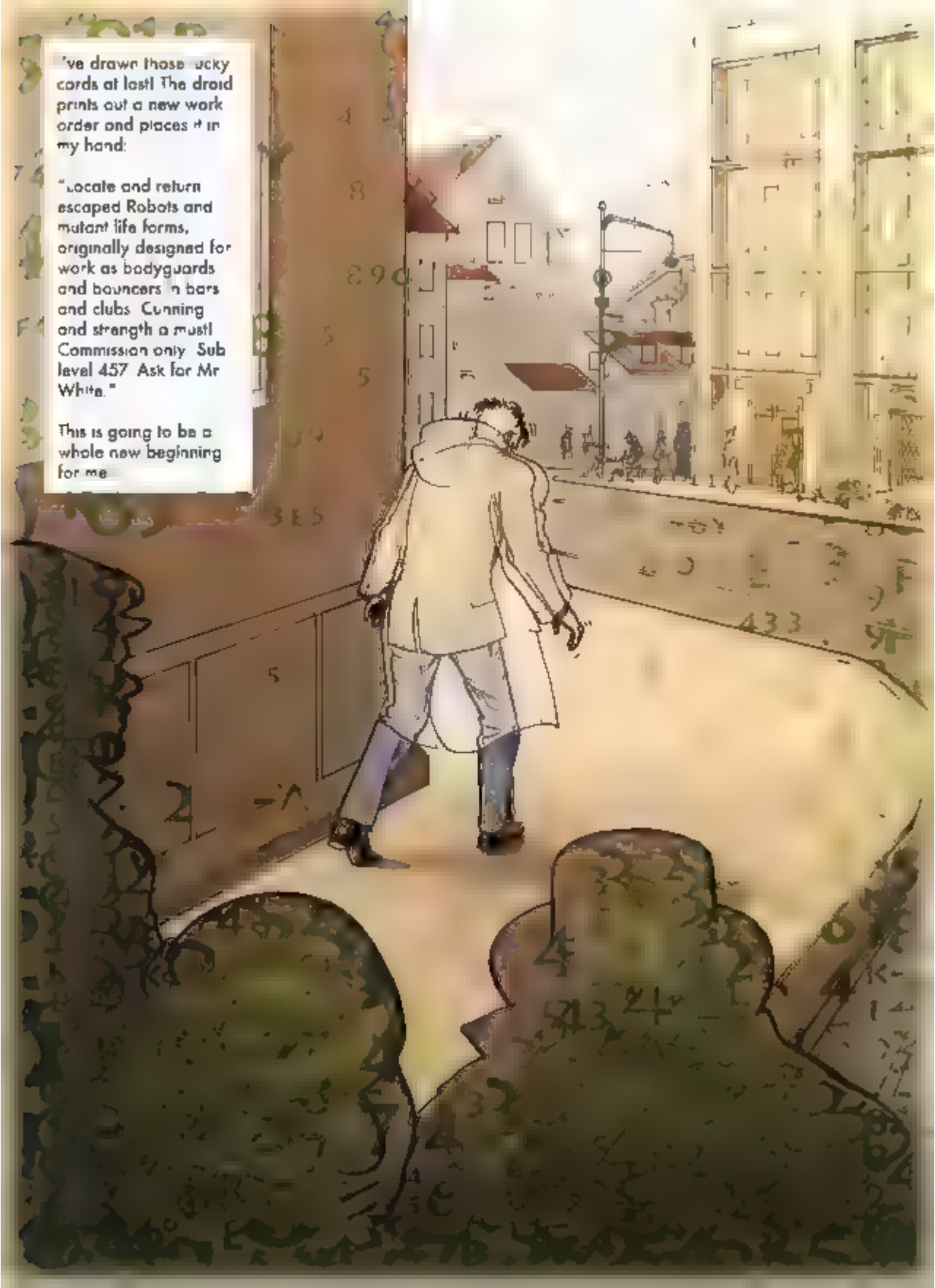
able to perceive the world as anything but simple computer language

The next day I feel a bit better. I slowly make my way down to the corner store. Everything around me, the furniture, the floor, the people, seems to be formed of nothing but digital code.

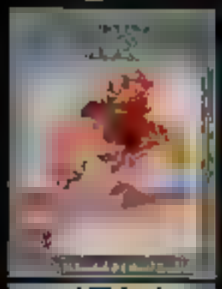
I can sort of tell that that huge block of letters and numbers at the far side of the room is the shape of a refrigerator unit, but my eyes can't articulate much beyond that. I ask a shape that looks sort of like it's the man behind the counter, if he can bring me a quart of milk, and he answers back, kind of annoyed, "It's in the cooler buddy, why don't you get it yourself?"

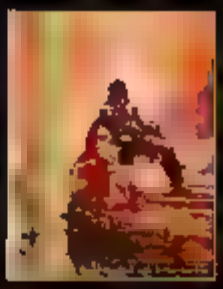
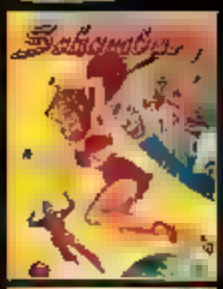
- - -

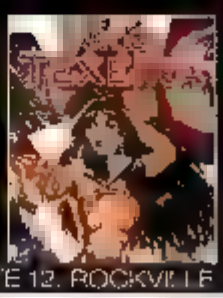
When I'm finally back to normal, the police droid comes pounding on my door. It says I've missed too many days of work and that I've been terminated from my holomarketing position. My heart races as the droid radios the facilitators, and inquires if there are miners needed in the toxic wasteland. I start to mutter something, which sounds close to begging and pleading by the time the droid gets a transmission back. "All positions filled." So I feel this big relief, but then droid starts checking if I can be sent to the septic tunnels on the dark side of the moon. I remember all my friends who got sent up there, and were never heard from again. I feel a cold sweat along my back. But the droid finally gets back word, they've got enough workers on the moon to - Now they'll have to keep me working here in the city. I feel like a thousand tons of monkey has been pulled from my shoulders, and my eyes drip tears of joy.


I've drawn those lucky cards at last! The droid prints out a new work order and places it in my hand:
"Locate and return escaped Robots and mutant life forms, originally designed for work as bodyguards and bouncers in bars and clubs. Cunning and strength a must! Commission only. Sub level 457. Ask for Mr White."
This is going to be a whole new beginning for me.

VANGUARD PRODUCTIONS





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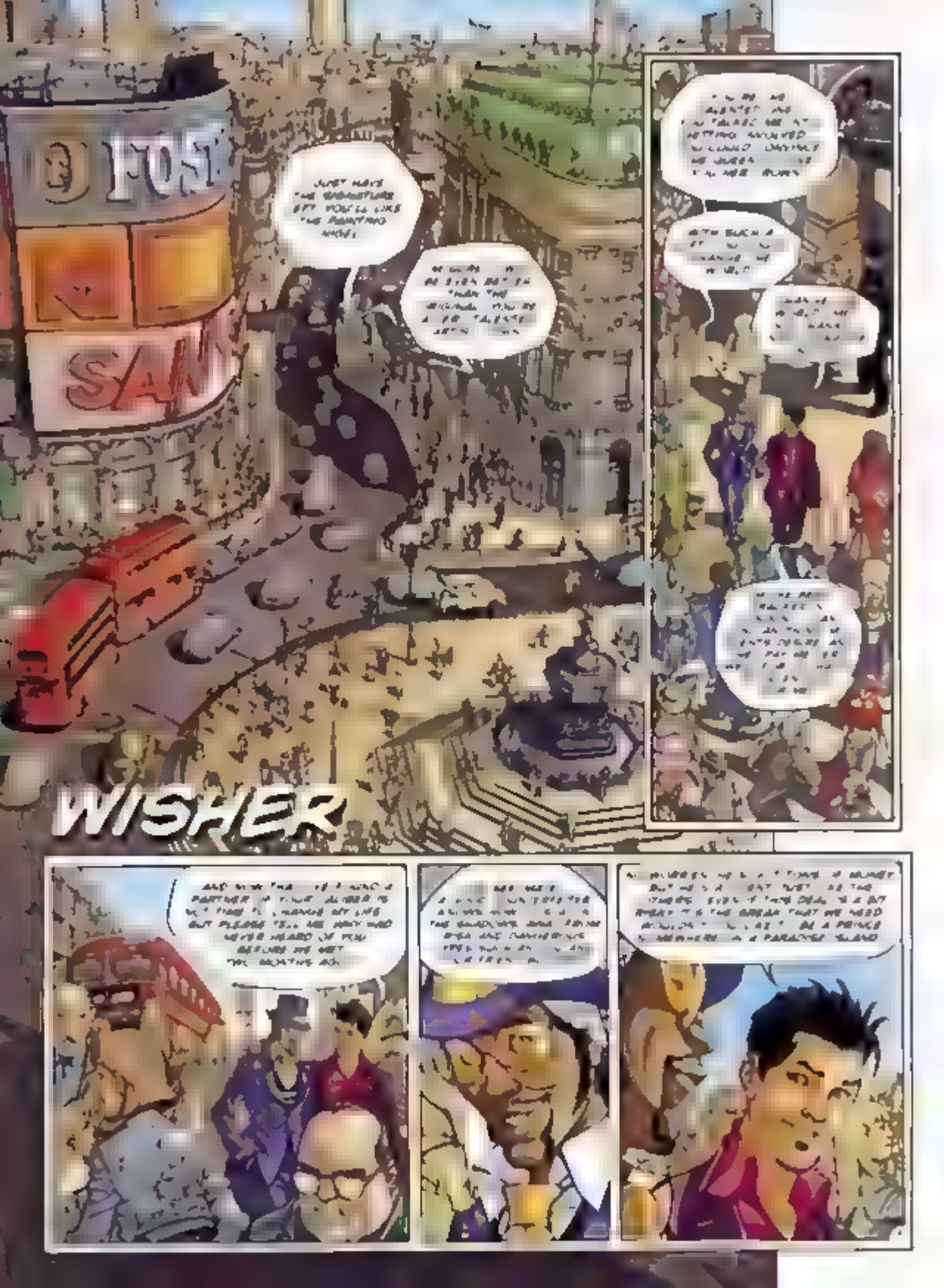
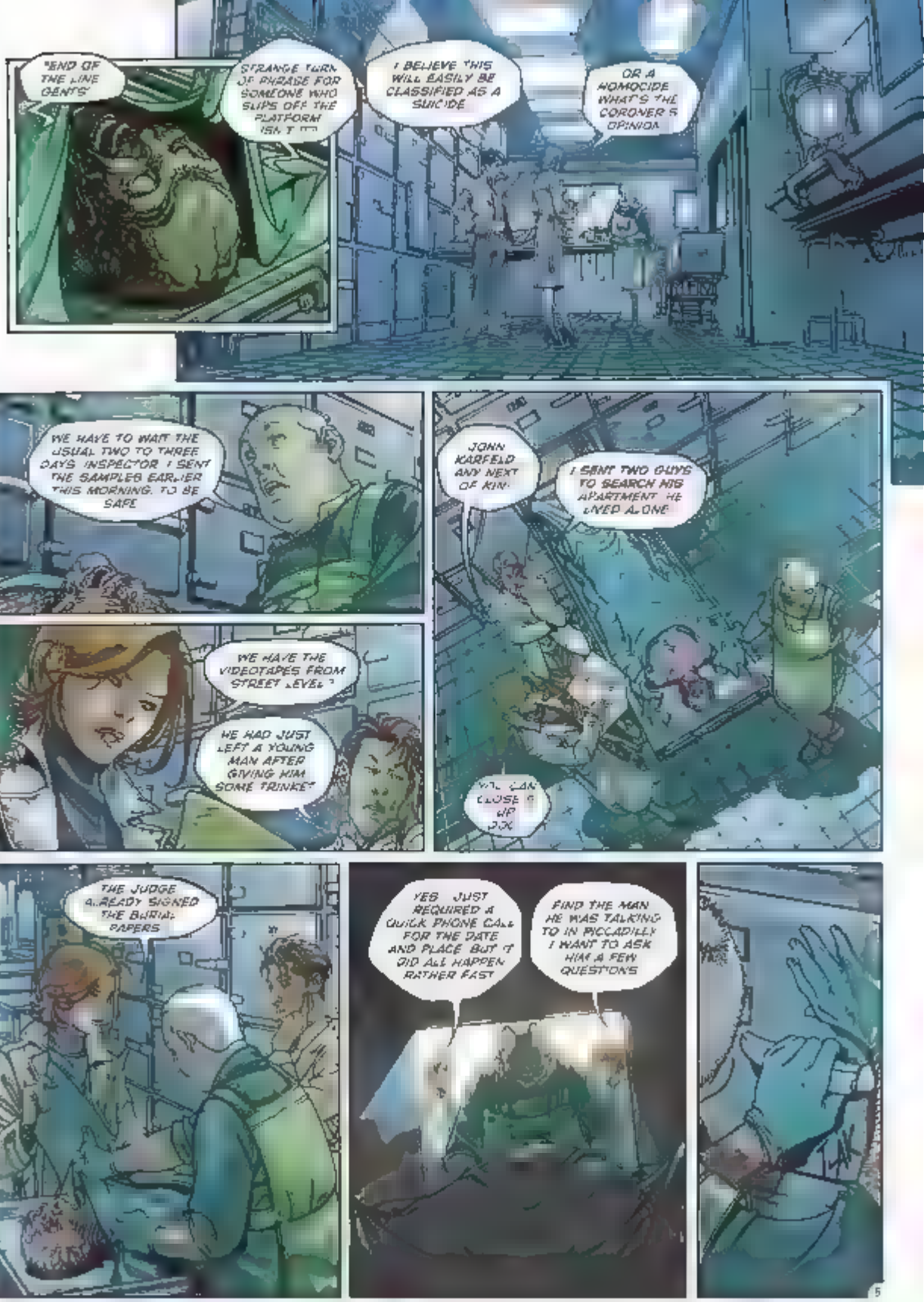

POST
SAN
WISHER

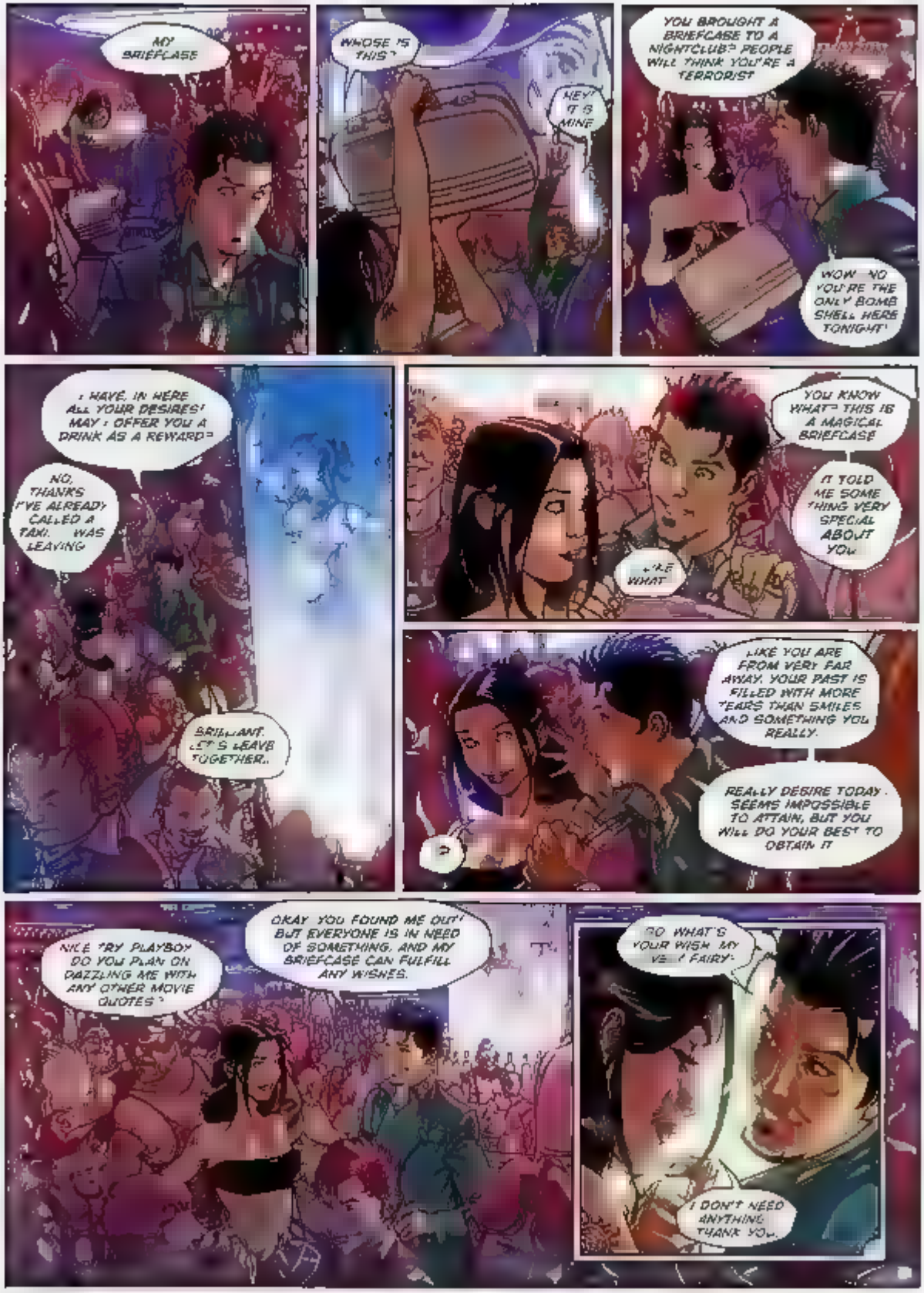
SUN. WOMEN. RICHES... MY THERAPIST WOULD BE HAPPY SHE KEEPS TELLING ME I NEED TO TAKE A LONG VACATION.
YOU SEE A SHRINK? YOU? THAT'S NEWS TO ME.
FOR MY SKIN, IT'S PSYCHOSOMATIC... THE SESSIONS HELP QUITE A BIT AND SHE'S BECOME A FRIEND.
YOU MAY HAVE SEEN HER ON THE TELLY DR MOORE. YOU KNOW HER PROGRAMS? SHE COULD HELP YOU WITH YOUR CLAUSTROPHOBIA.
I'D RATHER NOT TAKE THE LID OFF. WHAT'S INSIDE MIGHT BE DANGEROUS. HA HA.
THERE THE BLACK ONE THE OTHER'S HUMAN
NIGEL. SORRY BUT I MUST GO. HERE... IT'S FOR YOU. DON'T EVER LOSE IT! IT'S VERY VALUABLE TO ME. OK?
JOHN. WHERE RE YOU GOING? WHAT ABOUT LUNCH?
DON'T HAVE TIME TO EXPLAIN. SEE YOU SOON HOPE

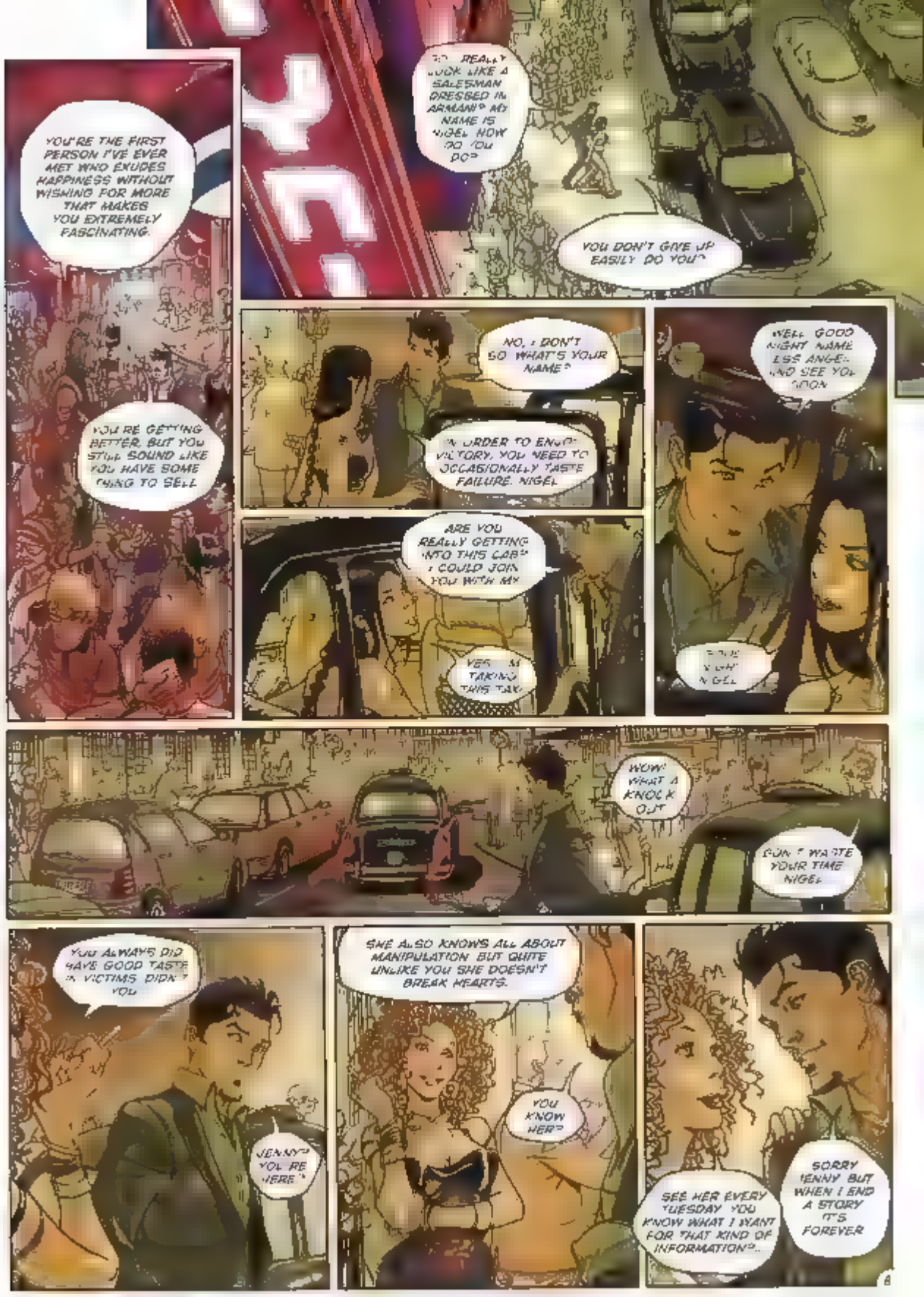
JOHN!
SAFE MAYBE
THE TUBE FINALLY!

AAAH DEAR GOD! HE JUMPED!
IT'S HORRIBLE
HE'S ON THE RAILS
WHAT HAPPENED? MOVE ASIDE
M CALLING FOR HELP
WHAT?
SORRY EXCUSE ME
JOHN NOOO
FOUND HERE SIR MISSION ACCOMPLISHED INFORM SIR GEORGE THAT THE BLACK ELF TOOK THE LAST METRO


"END OF THE LINE GENTS"
STRANGE TURN OF PHRASE FOR SOMEONE WHO SLIPS OFF THE PLATFORM ISN'T IT?
I BELIEVE THIS WILL EASILY BE CLASSIFIED AS A SUICIDE
OR A HOMICIDE WHAT'S THE CORONER'S OPINION
WE HAVE TO WAIT THE USUAL TWO TO THREE DAYS INSPECTOR I SENT THE SAMPLES EARLIER THIS MORNING. TO BE SAFE
JOHN KARFELD AND NEXT OF KIN.
I SENT TWO GUYS TO SEARCH HIS APARTMENT HE LIVED ALONE
WE CAN CLOSE UP SHOP
WE HAVE THE VIDEOTAPES FROM STREET LEVEL
HE HAD JUST LEFT A YOUNG MAN AFTER GIVING HIM SOME TRINKET
THE JUDGE ALREADY SIGNED THE BURIAL PAPERS
YES JUST REQUIRED A QUICK PHONE CALL FOR THE DATE AND PLACE BUT IT DID ALL HAPPEN RATHER FAST
FIND THE MAN HE WAS TALKING TO IN PICCADILLY I WANT TO ASK HIM A FEW QUESTIONS
5

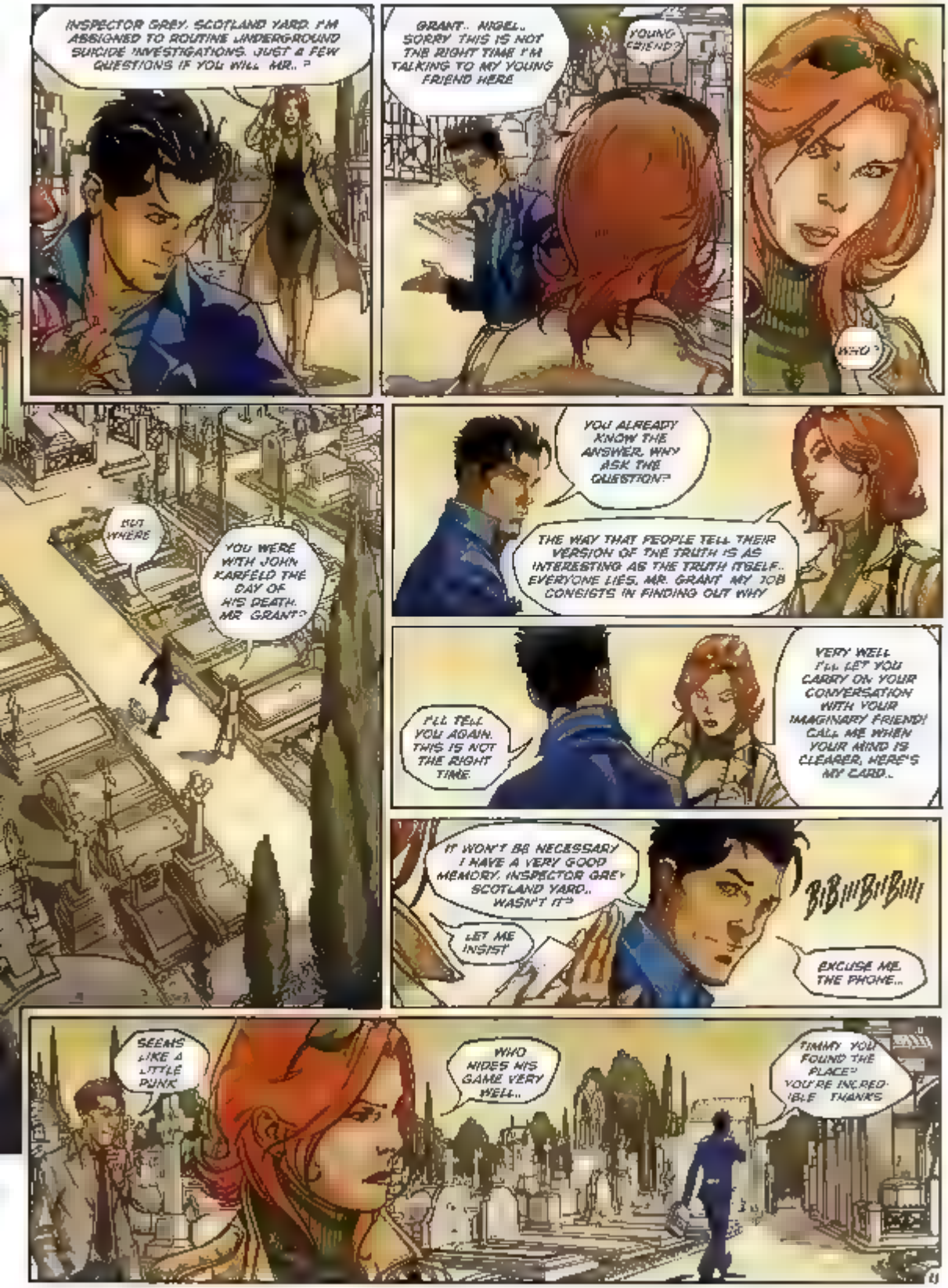
HOW CAN YOU RESIST ALL THIS TEMPTATION TIMMY?
HA HA! I'M IMMUNE I HAVE BEEN FOR A WHILE THIS IS JUST LIKE WORKING IN A BAKERY AFTER A WHILE YOU ONLY EAT WITH YOUR EYES OR YOU CONSTANTLY NEED TO GO ON A DIET
YOU MEAN TO TELL ME THAT YOU'VE LOST YOUR LEGENDARY APPETITE?
OH NO TAKE A PEAK AT MY FAVORITE SWEETS
OH CONGRATULATIONS YOU HAVE A GORGEOUS FAMILY
EH NIGEL YOU ALL RIGHT? HEARD ABOUT JOHN KARFELD. I DIDN'T KNOW HIM BUT HE SEEMED OK WERE YOU FRIENDS?
NOT ENOUGH TO HELP HIM APPARENTLY HIS SUICIDE STUNNED ME
CAN BELIEVE THAT
WE HAD A VERY IMPORTANT DELIVERY COMING UP IN TWO DAYS AND DON'T KNOW WHERE HE KEPT THE GOODS. PROTECTING HIS PRIVATE LIFE WAS AN OBSESSION FOR HIM. HE HAD A FAKE IDENTITY AND SEVERAL ADDRESSES NEED TO FIND HIS HIDEOUT THE PAINTING MAY STILL BE THERE
OK I'LL BE SUBTLE I'LL SPREAD THE WORD AND CALL YOU OK?
MY FATE IS IN YOUR HANDS. NEED TO GET OUT BEFORE IF MY FITS


MY BRIEFCASE
WHOSE IS THIS?
HEY! IT IS MINE
YOU BROUGHT A BRIEFCASE TO A NIGHTCLUB? PEOPLE WILL THINK YOU'RE A TERRORIST
WOW NO YOU'RE THE ONLY BOMB SHELL HERE TONIGHT!
I HAVE IN HERE ALL YOUR DESIRES! MAY I OFFER YOU A DRINK AS A REWARD?
NO, THANKS I'VE ALREADY CALLED A TAXI. I WAS LEAVING
BRILLIANT. LET'S LEAVE TOGETHER..
YOU KNOW WHAT? THIS IS A MAGICAL BRIEFCASE
IT TOLD ME SOME THING VERY SPECIAL ABOUT YOU.
LIKE WHAT
LIKE YOU ARE FROM VERY FAR AWAY. YOUR PAST IS FILLED WITH MORE TEARS THAN SMILES AND SOMETHING YOU REALLY
REALLY DESIRE TODAY. SEEMS IMPOSSIBLE TO ATTAIN, BUT YOU WILL DO YOUR BEST TO OBTAIN IT
NICE TRY PLAYBOY DO YOU PLAN ON DAZZLING ME WITH ANY OTHER MOVIE QUOTES?
OKAY YOU FOUND ME OUT! BUT EVERYONE IS IN NEED OF SOMETHING, AND MY BRIEFCASE CAN FULFILL ANY WISHES.
SO WHAT'S YOUR WISH MY VERY FAIRY?
I DON'T NEED ANYTHING. THANK YOU.


I'D REALLY LOOK LIKE A SALESMAN DRESSED IN ARMANI? MY NAME IS NIGEL HOW DO YOU DO?
YOU DON'T GIVE UP EASILY DO YOU?
YOU'RE THE FIRST PERSON I'VE EVER MET WHO EXUDES HAPPINESS WITHOUT WISHING FOR MORE THAT MAKES YOU EXTREMELY FASCINATING.
YOU'RE GETTING BETTER, BUT YOU STILL SOUND LIKE YOU HAVE SOME THING TO SELL
NO, I DON'T SO WHAT'S YOUR NAME?
IN ORDER TO ENJOY VICTORY, YOU NEED TO OCCASIONALLY TASTE FAILURE. NIGEL
WELL GOOD NIGHT NAME LESS ANGEL AND SEE YOU SOON
ARE YOU REALLY GETTING INTO THIS CAB? I COULD JOIN YOU WITH MY
YES I'M TAKING THIS TAXI
WOW! WHAT A KNOCK OUT
DON'T WASTE YOUR TIME NIGEL
YOU ALWAYS DID HAVE GOOD TASTE IN VICTIMS DIDN'T YOU
JENNY? YOU'RE HERE?
SHE ALSO KNOWS ALL ABOUT MANIPULATION BUT QUITE UNLIKE YOU SHE DOESN'T BREAK HEARTS.
YOU KNOW HER?
SEE HER EVERY TUESDAY YOU KNOW WHAT I WANT FOR THAT KIND OF INFORMATION?..
SORRY JENNY BUT WHEN I END A STORY IT'S FOREVER

TIMMY: YOU'VE ALREADY FOUND THE ADDRESS I WAS LOOKING FOR?
EXCELLENT!
YES. I KNOW THAT DISTRICT THERE'S A GOOD TAILOR I OFTEN VISIT THERE
POLICE CRIME SCENE
COULD YOU FIND OUT IF THERE WAS A PAINTING THERE?
ANCIENT METHODS STILL VERY MUCH USEFUL TO TREAT PERSONALITY DISORDERS
doc HELEN MOORE PSYCH ATRIST
THANKS, TIMMY. NO. CAN TAKE CARE OF THE REST MYSELF. YOU'VE ALREADY DONE A LOT
YOU REMEMBER JENNY? NO WE'RE NO LONGER TOGETHER BUT SHE'S STILL HOT ON MY TRACKS.
CAN YOU FIND OUT WHERE SHE GOES EVERY TUESDAY TO GET ERR MANIPULATED?
YOU'RE WELCOME NIGEL IF YOU NEED ANYTHING ELSE JUST ASK YOU KNOW I CAN'T REFUSE YOU ANYTHING
YES
AND AS I WALK THROUGH THE VALLEY OF THE SHADOW OF DEATH, I WILL FEAR NO EVIL FOR THOU ART WITH ME LORD...
YOU USED TO SAY THAT YOU'RE STILL ALIVE SO LONG AS AT LEAST ONE PERSON REMEMBERS YOU.

HAVE A GOOD TRIP MY FRIEND
REMEMBER JOHN GLEE?
NIGEL?
AND WHY WOULD HE BE
GOODY GLEE DON'T USUALLY ATTEND FUNERALS. THE IDEA OF SOMEONE POSSIBLY GETTING BURIED ALIVE IS TERRIFYING TO ME BUT I HAD TO COME FOR JOHN
CAN WE TALK?
MY NAME'S GLEE JOHN AND WE'RE SOMEWHAT RELATED HE KEPT ON TELLING ME THAT YOU WERE UNIQUE THAT YOU WOULD PERFORM GREAT DEEDS TOGETHER I KNEW YOU WOULD BE HERE.. HEY DON'T YOU FEEL WELL?
IT'S STRANGE TALKING OF FUTURE PROJECTS AND JUMPING OFF THE PLATFORM A MOMENT LATER I'LL NEVER UNDERSTAND WHY!
THAT'S BULLSHIT HE DIDN'T COMMIT SUICIDE SOMEONE FORCED HIM TO JUMP
WHAT? WHO TOLD YOU THAT? I KNOW IT'S TOUGH BUT WE MUST ACCEPT THE REALITY OF WHAT HAPPENED. JOHN HAD A... HOW SHOULD PUT IT? MYSTERIOUS SIDE TO HIM. NO ONE PUSHED HIM
YOU DON'T UNDERSTAND I WAS THERE I SAW EVERYTHING YOU'RE THE ONLY ONE WHO CAN HELP ME
LISTEN GLEE WE'LL MISS JOHN. BUT LIFE CARRIES ON WE MUST ALL FIND A WAY TO GET ON

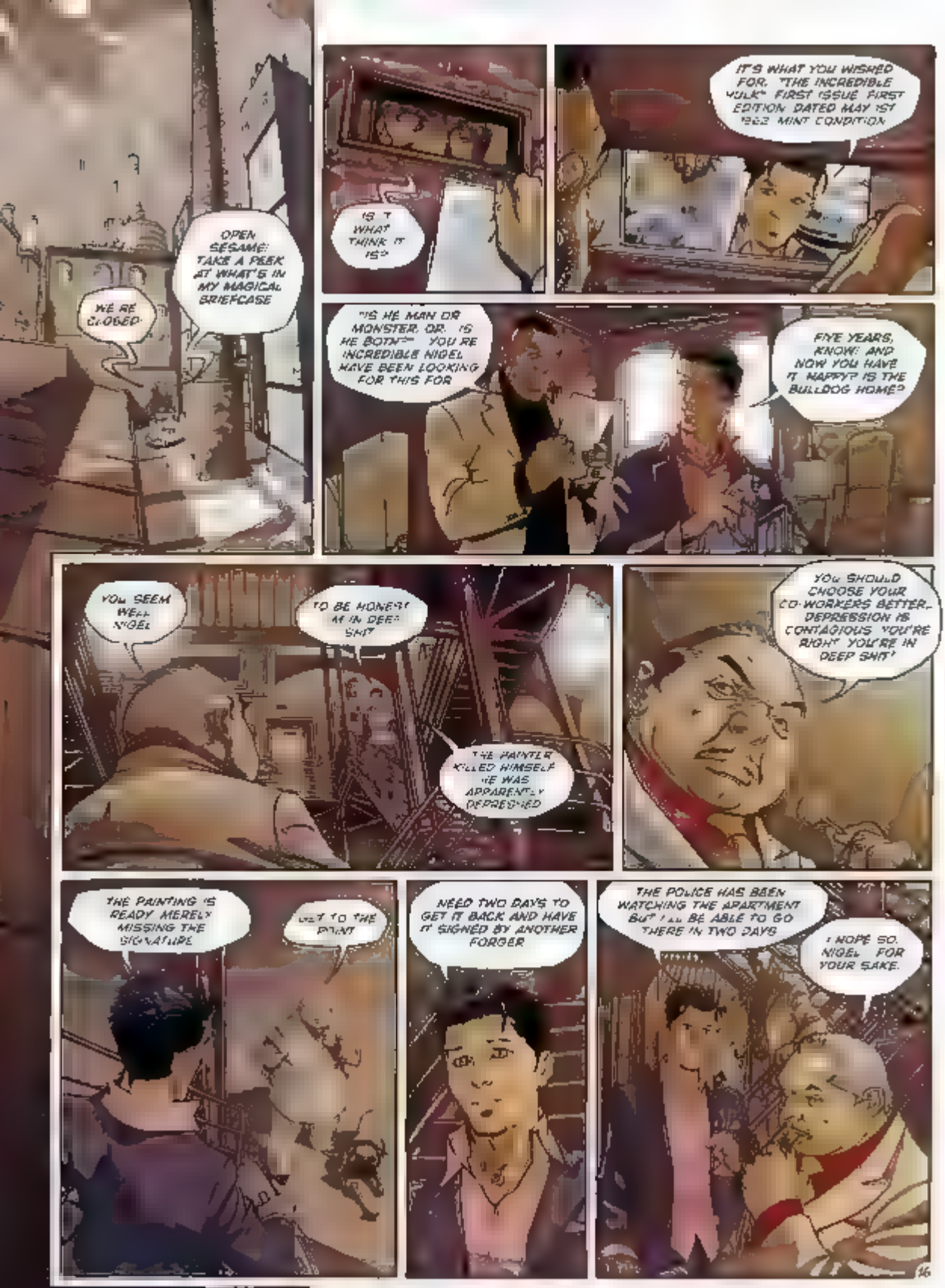

INSPECTOR GREY, SCOTLAND YARD. I'M ASSIGNED TO ROUTINE UNDERGROUND SUICIDE INVESTIGATIONS. JUST A FEW QUESTIONS IF YOU WILL MR..?
GRANT.. NIGEL.. SORRY THIS IS NOT THE RIGHT TIME I'M TALKING TO MY YOUNG FRIEND HERE
YOUNG FRIEND?
WHO?
BUT WHERE
YOU WERE WITH JOHN KARFELD THE DAY OF HIS DEATH, MR GRANT?
YOU ALREADY KNOW THE ANSWER, WHY ASK THE QUESTION?
THE WAY THAT PEOPLE TELL THEIR VERSION OF THE TRUTH IS AS INTERESTING AS THE TRUTH ITSELF.. EVERYONE LIES, MR. GRANT MY JOB CONSISTS IN FINDING OUT WHY
I'LL TELL YOU AGAIN, THIS IS NOT THE RIGHT TIME.
VERY WELL I'LL LET YOU CARRY ON YOUR CONVERSATION WITH YOUR IMAGINARY FRIEND! CALL ME WHEN YOUR MIND IS CLEARER, HERE'S MY CARD..
IT WON'T BE NECESSARY I HAVE A VERY GOOD MEMORY, INSPECTOR GREY SCOTLAND YARD.. WASN'T IT?
LET ME INSIST
BiBiiiBiBiiii
EXCUSE ME, THE PHONE..
SEEMS LIKE A LITTLE PUNK
WHO HIDES HIS GAME VERY WELL..
TIMMY YOU FOUND THE PLACE? YOU'RE INCREDIBLE THANKS

YOU REALLY THINK HE CAN SAVE US ALL?
DIDN'T LIKE HIS CHANCES HEY LOCATE ME THIS FAST?
Colonel

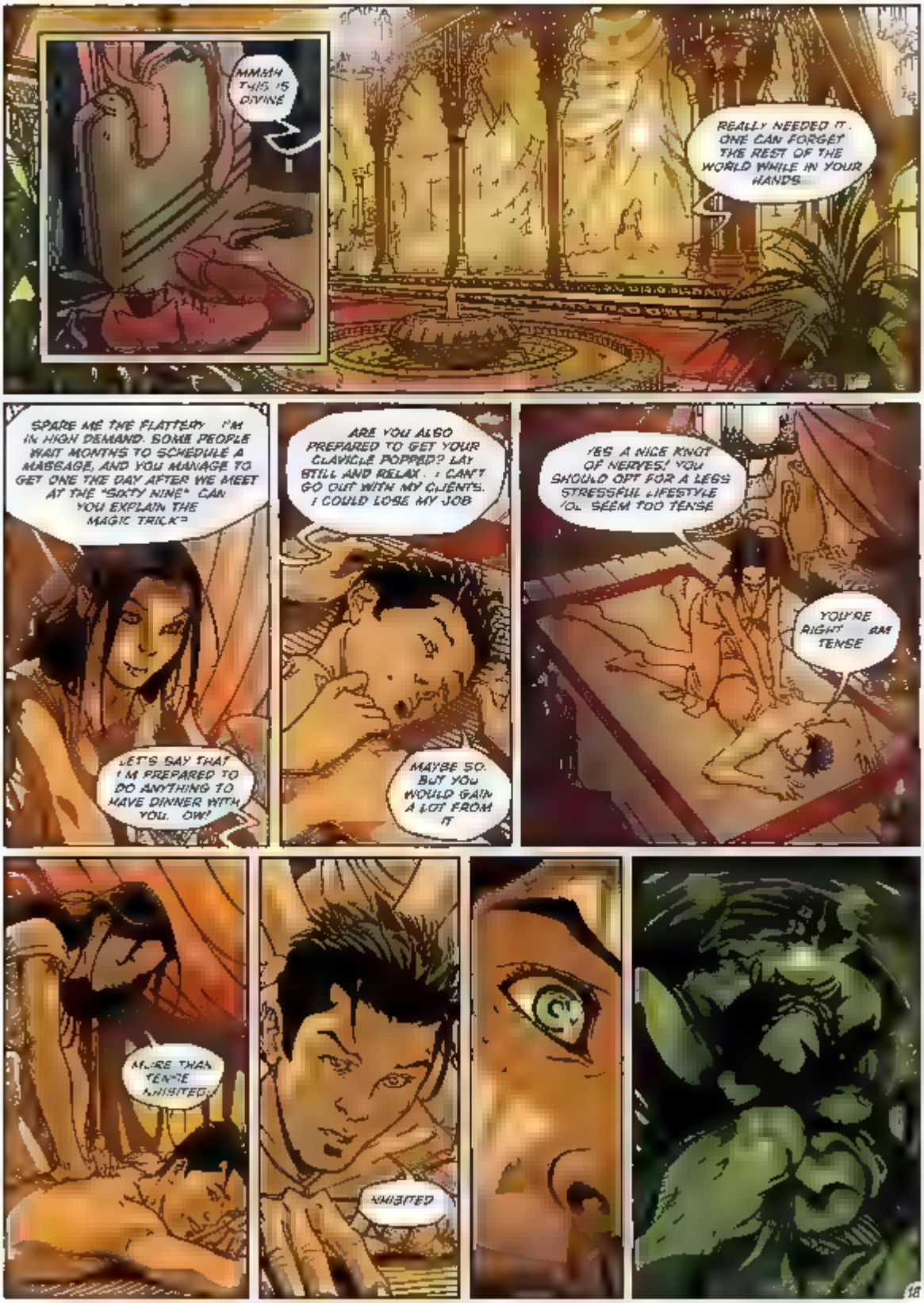
YOU'RE HOME LATE YOUR MUM WILL BE WORRIED
BUT WHAT...
A VERY CONVINCING DISGUISE BUT YOUR EYES BETRAY YOU LITTLE MONSTER
ONE DAY YOU'LL PAY FOR YOUR TREASON
BLASTED GOBLIN
AND FOR THIS REVEALED TO DEATH

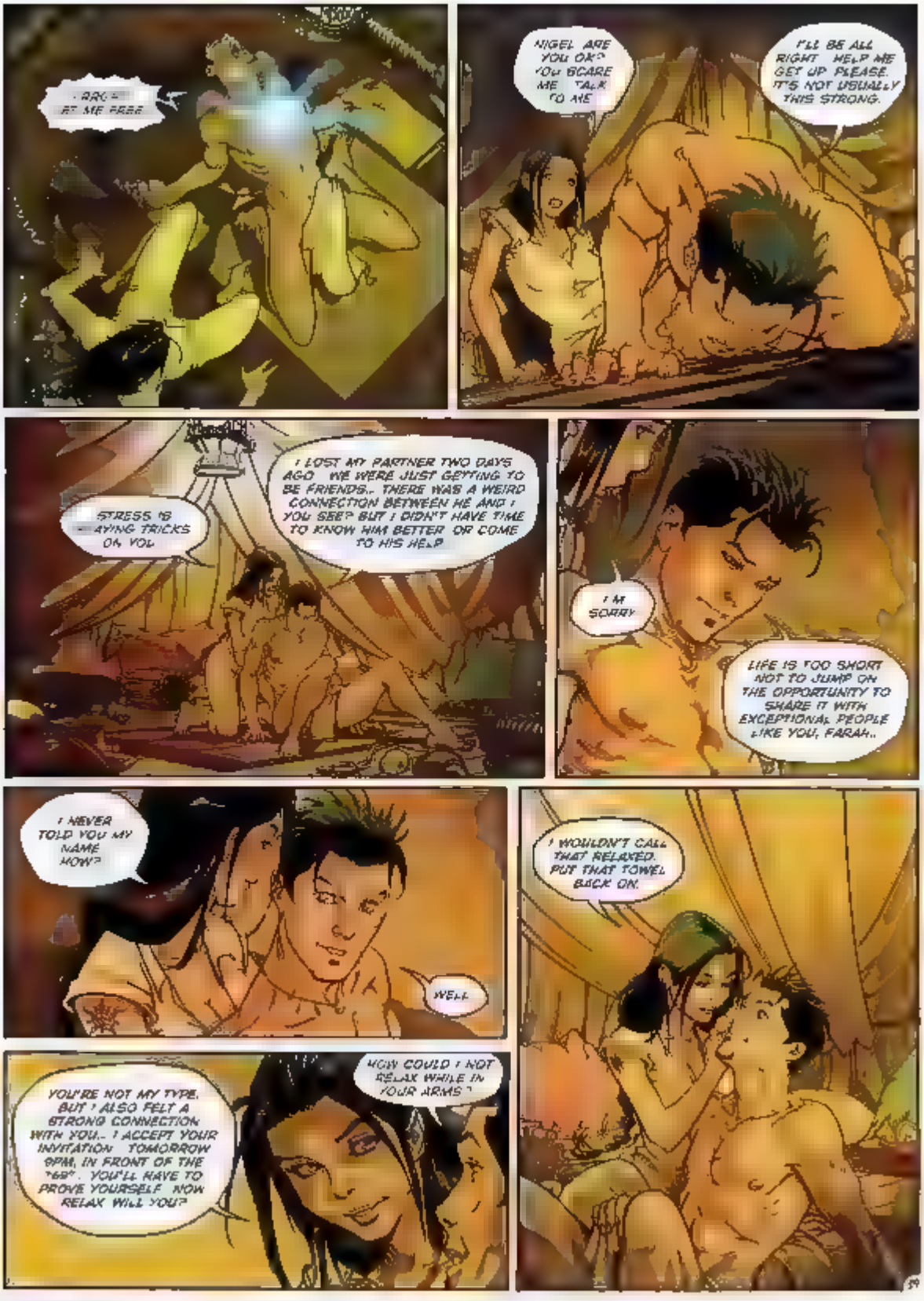
UP
DON'T LET HIM GO
DAMN ANOTHER ONE
HE WENT THROUGH THE WEST SIDE
THERE'S ALWAYS A WAY OUT
HOUGHT YOU COULD CATCH ME THAT EASILY? GET A HELICOPTER NEXT TIME!

ENOUGH! FAYE.. UNLEASH YOUR WRATH!
WHAAM
SMACK
THUNK
NO OTHER FABLED CREATURE WILL MAKE ITS APPEARANCE SIR GEORGE. A PITY BUT WE CAPTURED THE GOBLIN THAT'S NOT TOO BAD
THERE ARE SO FEW LEFT MICHAEL BUT DO NOT UNDERESTIMATE THEIR VALOR THE ONES WHO HAVE SURVIVED THIS LONG ARE BY FAR THE STRONGEST


WE'RE CLOSED
OPEN SESAME! TAKE A PEEK AT WHAT'S IN MY MAGICAL BRIEFCASE
IS IT WHAT I THINK IT IS?
IT'S WHAT YOU WISHED FOR. "THE INCREDIBLE HULK" FIRST ISSUE FIRST EDITION DATED MAY 1ST 1962 MINT CONDITION
"IS HE MAN OR MONSTER, OR... IS HE BOTH?" YOU'RE INCREDIBLE NIGEL HAVE BEEN LOOKING FOR THIS FOR
FIVE YEARS, I KNOW! AND NOW YOU HAVE IT. HAPPY? IS THE BULLDOG HOME?
YOU SEEM WELL NIGEL
TO BE HONEST I'M IN DEEP SHIT
THE PAINTER KILLED HIMSELF HE WAS APPARENTLY DEPRESSED
YOU SHOULD CHOOSE YOUR CO-WORKERS BETTER. DEPRESSION IS CONTAGIOUS. YOU'RE RIGHT. YOU'RE IN DEEP SHIT!
THE PAINTING IS READY MERELY MISSING THE SIGNATURE
GET TO THE POINT
NEED TWO DAYS TO GET IT BACK AND HAVE IT SIGNED BY ANOTHER FORGER
THE POLICE HAS BEEN WATCHING THE APARTMENT BUT I'LL BE ABLE TO GO THERE IN TWO DAYS
I HOPE SO, NIGEL. FOR YOUR SAKE.

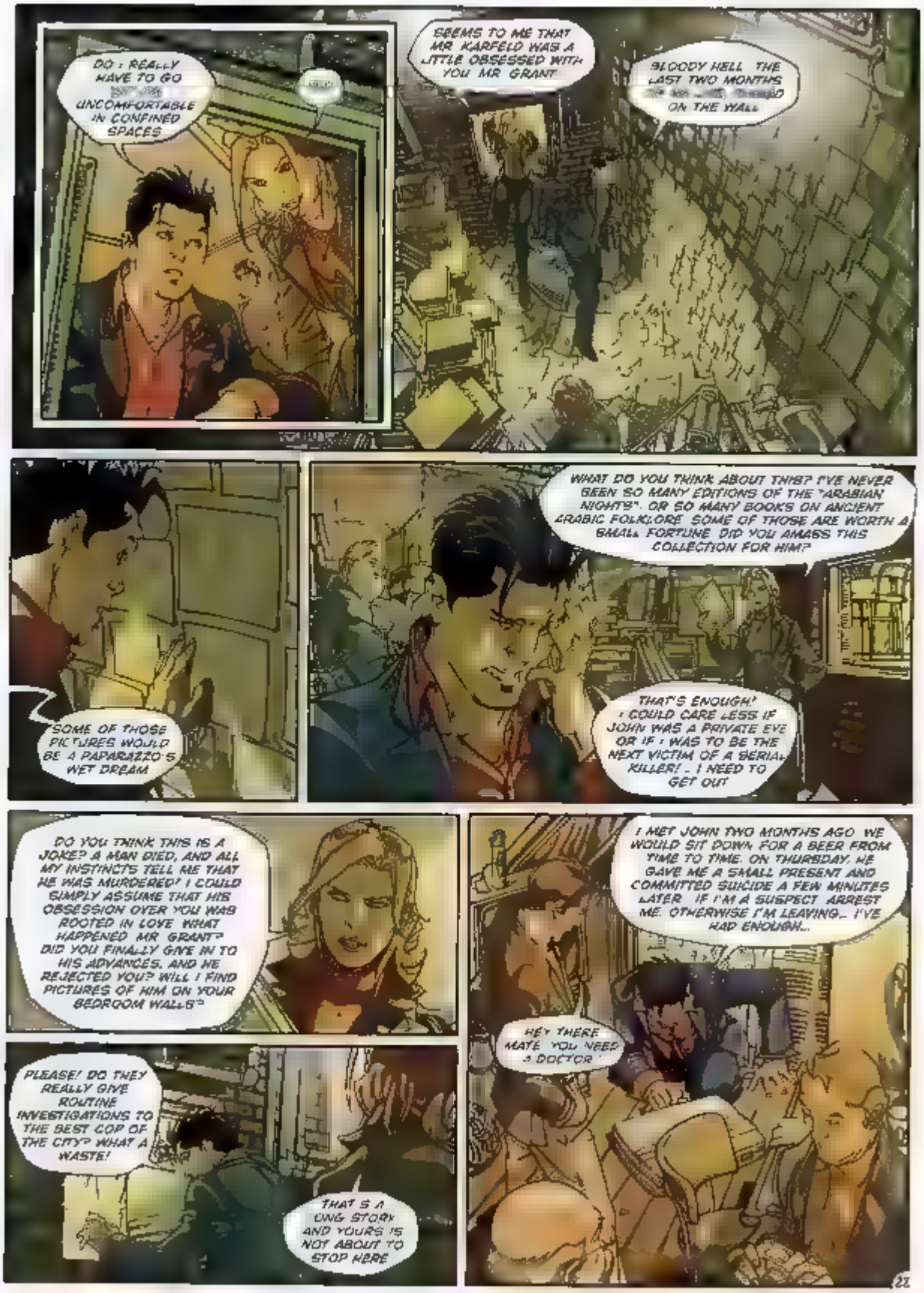
THIS IS TOO GOOD A DEAL TO LET SUCH A STUPID MISTAKE RUIN IT! IF IT DID YOU CAN BE SURE YOU WOULD PAY FOR IT DEARLY AND THAT YOUR TALENT OF PERSUASION COULD NOT SAVE YOU
HEY, BULL! HAVE I EVER DISAPPOINTED YOU? I'M HERE TO MAKE YOU HAPPY!
HANDS OFF NIGEL
THE BULLDOG DOESN'T LIKE TO BE PET
SORRY NIGEL HAVE VERY PRECISE INSTRUCTIONS.
OK OK JEGAME GOT IT I BARELY TOUCHED HIM.
LITTLE PUNK
YOU HAVE TWO DAYS
DEAR MR KARFELD, LET'S SEE WHAT OUR NETWORK HAS ON YOU
MMMM YOU'RE HERE
NOTHING THERE LET'S SEE THE BANK
MMMM JOHN, YOU WERE ALREADY A GHOST BEFORE REACHING THE AFTER-LIFE!


MMMM THIS IS DIVINE
REALLY NEEDED IT. ONE CAN FORGET THE REST OF THE WORLD WHILE IN YOUR HANDS
SPARE ME THE FLATTERY I'M IN HIGH DEMAND. SOME PEOPLE WAIT MONTHS TO SCHEDULE A MASSAGE, AND YOU MANAGE TO GET ONE THE DAY AFTER WE MEET AT THE "SIXTY NINE" CAN YOU EXPLAIN THE MAGIC TRICK?
LET'S SAY THAT I'M PREPARED TO DO ANYTHING TO HAVE DINNER WITH YOU. OW!
ARE YOU ALSO PREPARED TO GET YOUR CLAVICLE POPPED? LAY STILL AND RELAX. I CAN'T GO OUT WITH MY CLIENTS. I COULD LOSE MY JOB
MAYBE SO. BUT YOU WOULD GAIN A LOT FROM IT
YES A NICE KNOT OF NERVES! YOU SHOULD OPT FOR A LESS STRESSFUL LIFESTYLE YOU SEEM TOO TENSE
YOU'RE RIGHT I AM TENSE
MORE THAN TENSE AROUSED
AROUSED


ARG... AT ME FREE
NIGEL ARE YOU OK? YOU SCARE ME TALK TO ME
I'LL BE ALL RIGHT HELP ME GET UP PLEASE. IT'S NOT USUALLY THIS STRONG.
STRESS IS PLAYING TRICKS ON YOU
I LOST MY PARTNER TWO DAYS AGO WE WERE JUST GETTING TO BE FRIENDS.. THERE WAS A WEIRD CONNECTION BETWEEN HE AND I YOU SEE? BUT I DIDN'T HAVE TIME TO KNOW HIM BETTER OR COME TO HIS HELP
I M SORRY
LIFE IS TOO SHORT NOT TO JUMP ON THE OPPORTUNITY TO SHARE IT WITH EXCEPTIONAL PEOPLE LIKE YOU, FARAH..
I NEVER TOLD YOU MY NAME HOW?
WELL
I WOULDN'T CALL THAT RELAXED. PUT THAT TOWEL BACK ON.
YOU'RE NOT MY TYPE. BUT I ALSO FELT A STRONG CONNECTION WITH YOU.. I ACCEPT YOUR INVITATION TOMORROW 9PM, IN FRONT OF THE "69". YOU'LL HAVE TO PROVE YOURSELF NOW RELAX WILL YOU?
HOW COULD I NOT RELAX WHILE IN YOUR ARMS ?

ARE YOU AWAKE? GOOD WE MAY NOW START
INOCULATED YOU WITH A TRUTH SERUM JUST TO BREAK THE ICE OF COURSE GOBLINS BEING BORN LIARS YOU UNDERSTAND HAD TO INCREASE THE DOSAGE
WHAT NO REPORT TRUST ME I'LL BREAK YOUR JAW YOUR HEAD THE BLACK BAT WAS MORE RELIKTHAN YOU... HE JUMPED OVER THE TUBE BEFORE WE COULD CATCH HIM
YOU PIECE OF SHIT YOU CAN KILL ME WON'T SPEAK
OUR KIND HAS GREATLY CONTRIBUTED TO OUR SCIENTIFIC KNOWLEDGE
THESE BACTERIES HAVE ALLOWED US TO DEVELOP A TECHNIQUE THAT NOW SHOULD PUT IT'S EFFECTS AT CONVINCING YOU TO COOPERATE
MONSTER WE HAVE YOU NEVER GAZED AT A MIRROR BEFORE
GLOP GLOP GLOP
AAARGH!
OH SHIT WHAT WAS THAT MAN IN THE EMITER WHO WAS ME

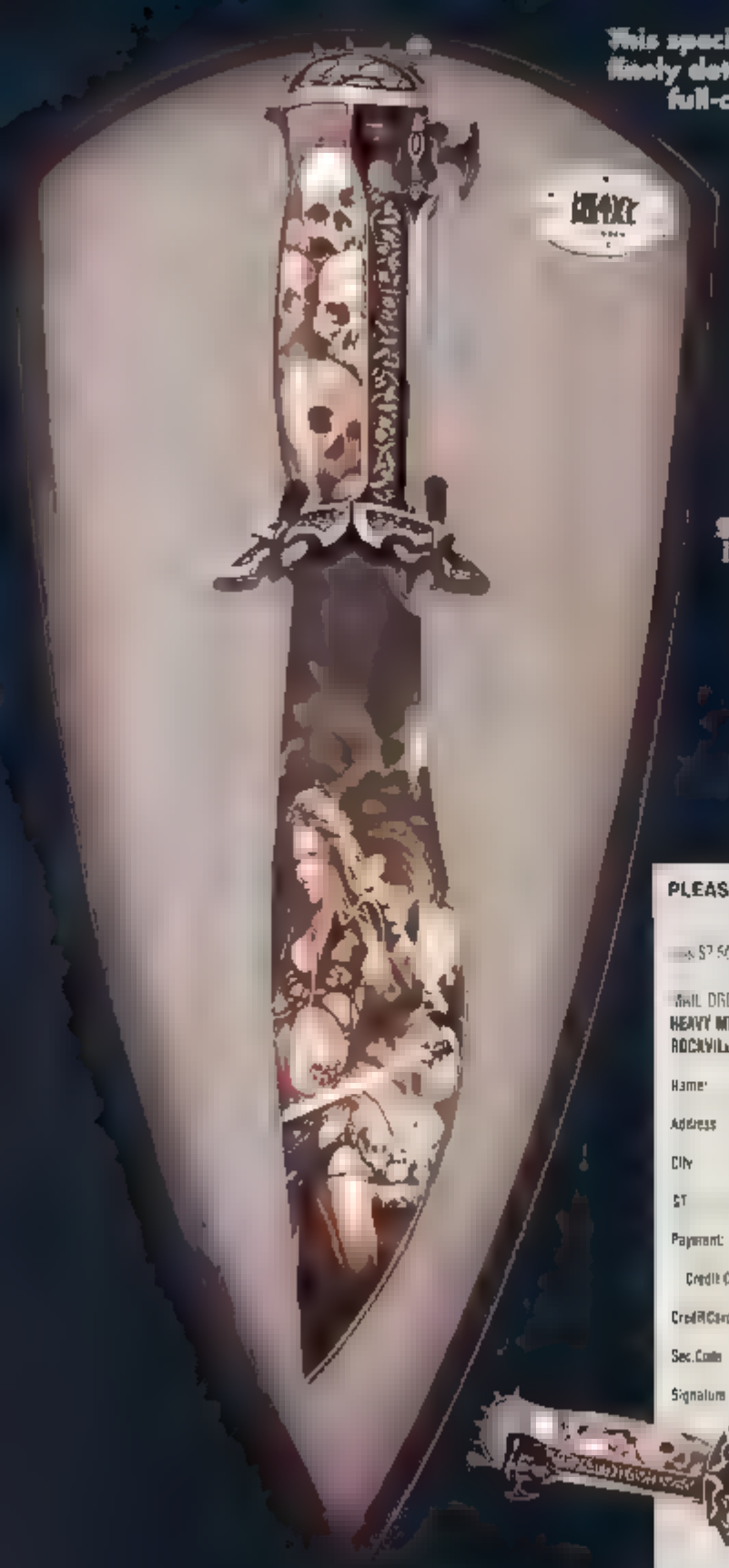
I CAN KISS MY PAINTING GOODBYE HOW AM I EVER GOING TO GET IT BACK?
MR. GRANT I WAS JUST THINKING ABOUT YOU COME HERE
SHIT THEY SPOTTED ME
INSPECTOR! I CAME HERE TO THINK. JOHN'S PASSING WAS A SHOCK TO ME!
IN ORDER TO PASS YOU FIRST NEED TO EXIST
I'D LIKE TO SHOW YOU SOMETHING THAT CONCERNS YOU
BACK AT THE STATION CHECKED ALL THAT COULD FIND ON MR. KARFELD HE SEEMS TO HAVE APPEARED TWO MONTHS AGO. JUDGING FROM HIS FAKE PASSPORT NO MEDICAL FILE NO ADMINISTRATIVE TRAIL NO FAMILY NO BANK ACCOUNT
YOUR FRIEND IS FICTIONAL AND HIS APARTMENT A MERE FACADE! WE FOUND THIS OTHER ADDRESS WHILE SEARCHING IT AND BEHIND HIS FALSE WALL LIES THE REAL JOHN KARFE.
STILL DON'T SEE HOW THIS CONCERNS ME
GO IN AND SEE FOR OURSELF
KNEW THAT HE HAD A THING FOR ART
HE DID HAVE A THING FOR SOMETHING BUT WOULDN'T CALL IT ART


DO I REALLY HAVE TO GO IN THERE? I'M UNCOMFORTABLE IN CONFINED SPACES
SEEMS TO ME THAT MR KARFELD WAS A LITTLE OBSESSED WITH YOU MR GRANT
BLOODY HELL THE LAST TWO MONTHS [illegible] ON THE WALL
SOME OF THOSE PICTURES WOULD BE A PAPARAZZO'S WET DREAM
WHAT DO YOU THINK ABOUT THIS? I'VE NEVER SEEN SO MANY EDITIONS OF THE "ARABIAN NIGHTS". OR SO MANY BOOKS ON ANCIENT ARABIC FOLKLORE. SOME OF THOSE ARE WORTH A SMALL FORTUNE. DID YOU AMASS THIS COLLECTION FOR HIM?
THAT'S ENOUGH! I COULD CARE LESS IF JOHN WAS A PRIVATE EYE OR IF I WAS TO BE THE NEXT VICTIM OF A SERIAL KILLER! - I NEED TO GET OUT!
DO YOU THINK THIS IS A JOKE? A MAN DIED, AND ALL MY INSTINCTS TELL ME THAT HE WAS MURDERED! I COULD SIMPLY ASSUME THAT HIS OBSESSION OVER YOU WAS ROOTED IN LOVE. WHAT HAPPENED MR GRANT? DID YOU FINALLY GIVE IN TO HIS ADVANCES, AND HE REJECTED YOU? WILL I FIND PICTURES OF HIM ON YOUR BEDROOM WALLS?
I MET JOHN TWO MONTHS AGO. WE WOULD SIT DOWN FOR A BEER FROM TIME TO TIME. ON THURSDAY, HE GAVE ME A SMALL PRESENT AND COMMITTED SUICIDE A FEW MINUTES LATER. IF I'M A SUSPECT ARREST ME. OTHERWISE I'M LEAVING... I'VE HAD ENOUGH...
HEY THERE MATE. YOU NEED A DOCTOR
PLEASE! DO THEY REALLY GIVE ROUTINE INVESTIGATIONS TO THE BEST COP OF THE CITY? WHAT A WASTE!
THAT'S A LONG STORY AND YOURS IS NOT ABOUT TO STOP HERE
22

I NEED THIS GUY SHOOT IF NECESSARY
THE DOOR IS OPEN
HE HAS ARRIVED ALONE
IT DOESN'T SEEM TO HAVE BEEN FORCED
DID TURN THE ALARM ON BEFORE LEAVING..
SH.?
I'M STARTING TO FEEL LIKE SOMEONE IS MAD AT ME THIS LOOKS LIKE A PROFESSIONAL JOB.
THEY LOOKED EVERYWHERE BUT THEY MUST HAVE BEEN DISAPPOINTED. WOULD BE STUPID TO KEEP MY VALUABLES AT HOME.
COME ON I MAY PICK UP
HEY BUT
TWENTY POUNDS SAY HE'S AN ELF
OUGH!
NOPE TOO UGLY BUT HE'S AN ORE
HHH.

LET'S FIND OUT
WHAT DO YOU WANT? AHH
FAIRIE REVEAL HIM
BE STILL WOULD YOU ALMOST OVER
LET ME GO
FAIRIE I'M WAITING
I CAN'T DO ANYTHING HE'S NOT HIDDEN BY THE SPELL
BUGGER'S PUTTING UP FIGHT
HOLD HIM...
AAAAH CAN'T BREATHE
NEED HELP CAN'T HOLD
LET ME FREE
KA-BOOOOOOM

I TOLD YOU THE DJINN DIDN'T KNOW HIS TRUE NATURE EVEN KARFELD HARBORED DOUBTS
HE WANTED TO OBSERVE HIM MORE BEFORE REVEALING HIMSELF
THIS IS NO LONGER A PROBLEM. NOW THAT THEY ARE BOTH DEAD
WAS HE SUPPOSED TO BE YOUR SAVIOR ? A DJINN EVIDENTLY UNABLE TO CONTROL HIS POWERS ? HE KILLED SEVEN OF MY MEN WHEN HE EXPLODED . A SAD VICTORY DON'T YOU THINK ?
BUT THE POLICE ARRIVED BEFORE WE COULD FIND HIS BODY AND DON'T TRUST WIZARDS
NIGEL GRANT'S CASE IS NOT CLOSED YET THERE IS STILL ONE AVENUE TO EXPLORE
IT CAN'T BE THE LAST DJINN DEAD WE'D BE ALL LOST
VERY WELL MAY SKIP TO MY LAST QUESTION WHERE IS THE SANCTUARY?
WILL NEVER BETRAY MY OWN GO FUCK YOURSELF
NO GOD, AND ARE QUITE VET



This special edition collectible features finely detailed handle parts with unique full-color artwork stretching down the blade and handle. The artwork is compliments of "The Destroyer" print from Michael Calandra, a famed Heavy Metal artist. Working primarily with airbrush, acrylic paint and colored pencils, Calandra strives to create images of a dark and haunting nature. The handle consists of screen printed ABS and an antique-finish cast metal pommel and guard. Completing the package is a custom wood wall display plaque accented with Heavy Metal shield and a certificate of authenticity.

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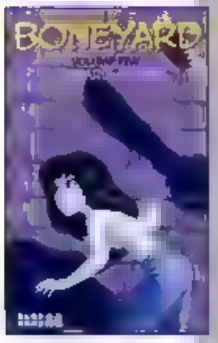

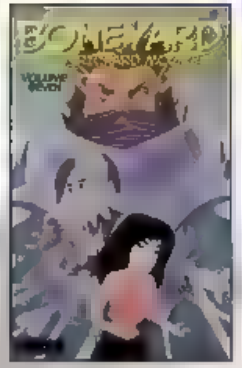

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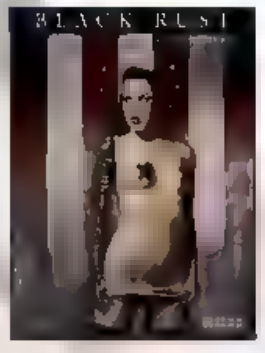

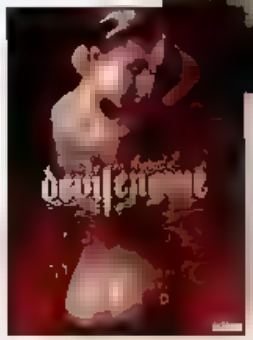

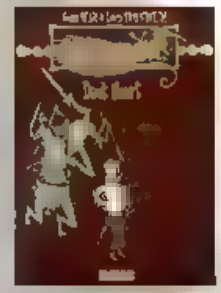

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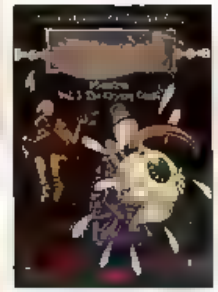

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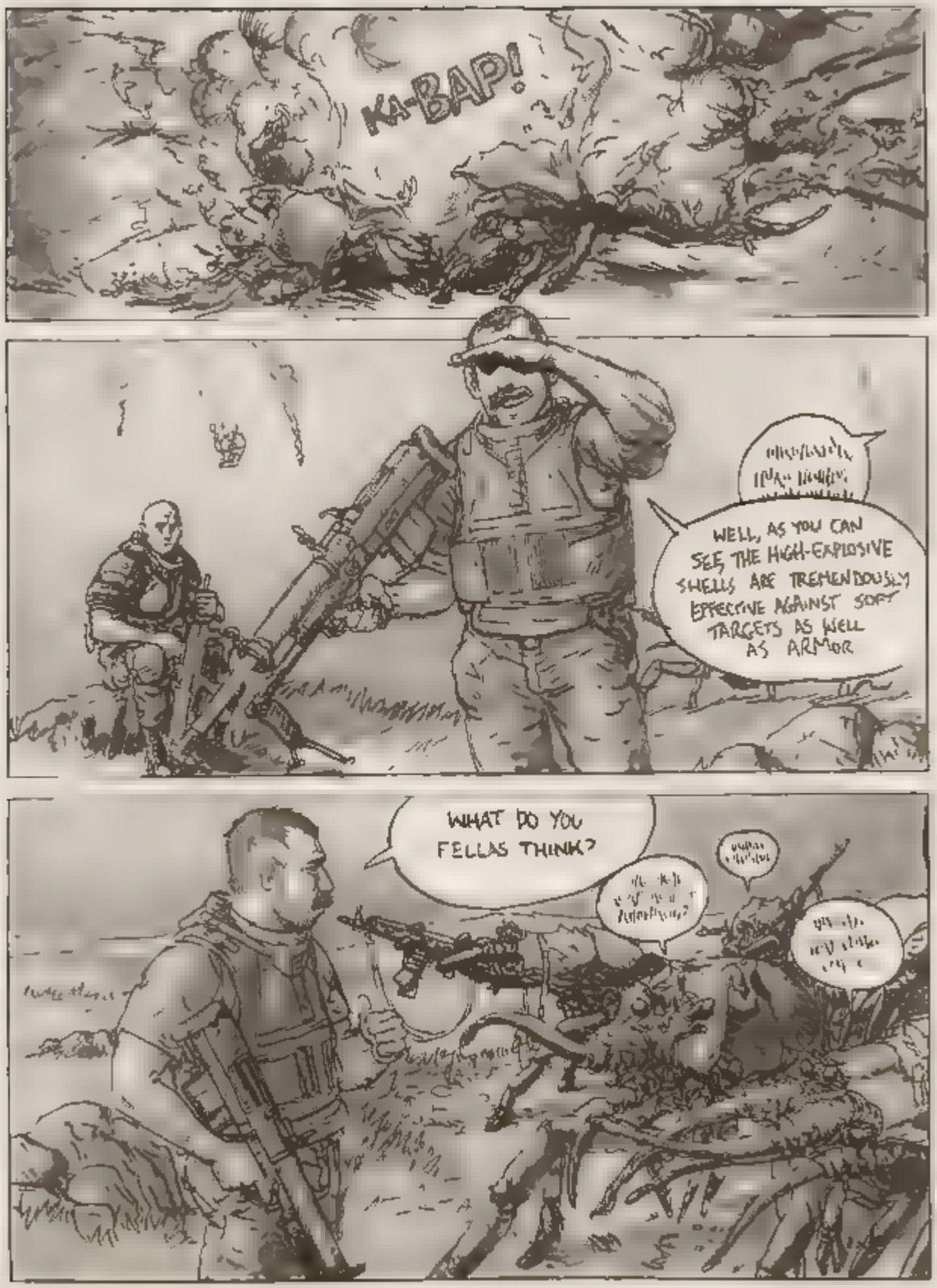
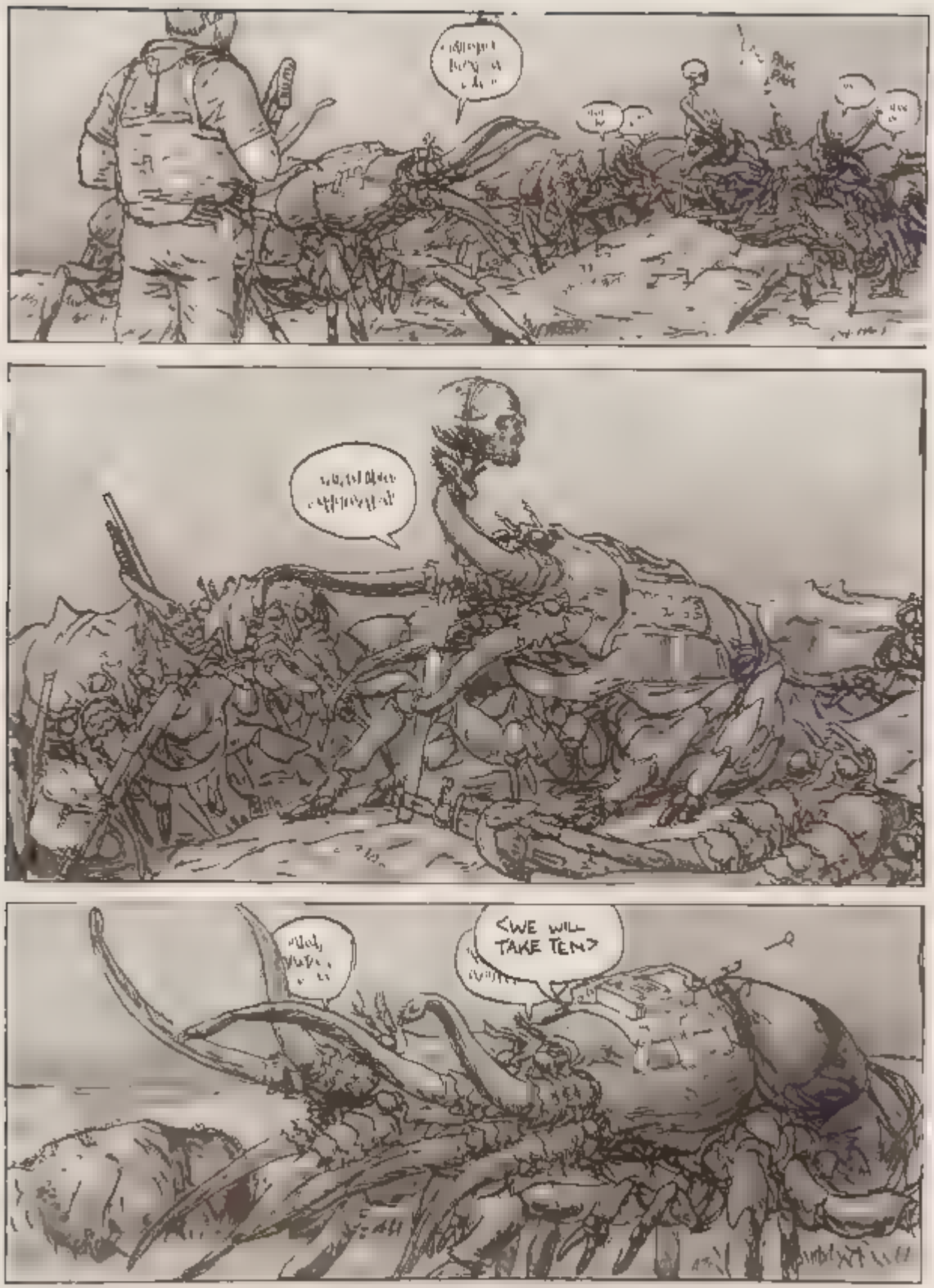

KA-BAP!
WELL, AS YOU CAN SEE, THE HIGH-EXPLOSIVE SHELLS ARE TREMENDOUSLY EFFECTIVE AGAINST SOFT TARGETS AS WELL AS ARMOR
WHAT DO YOU FELLAS THINK?

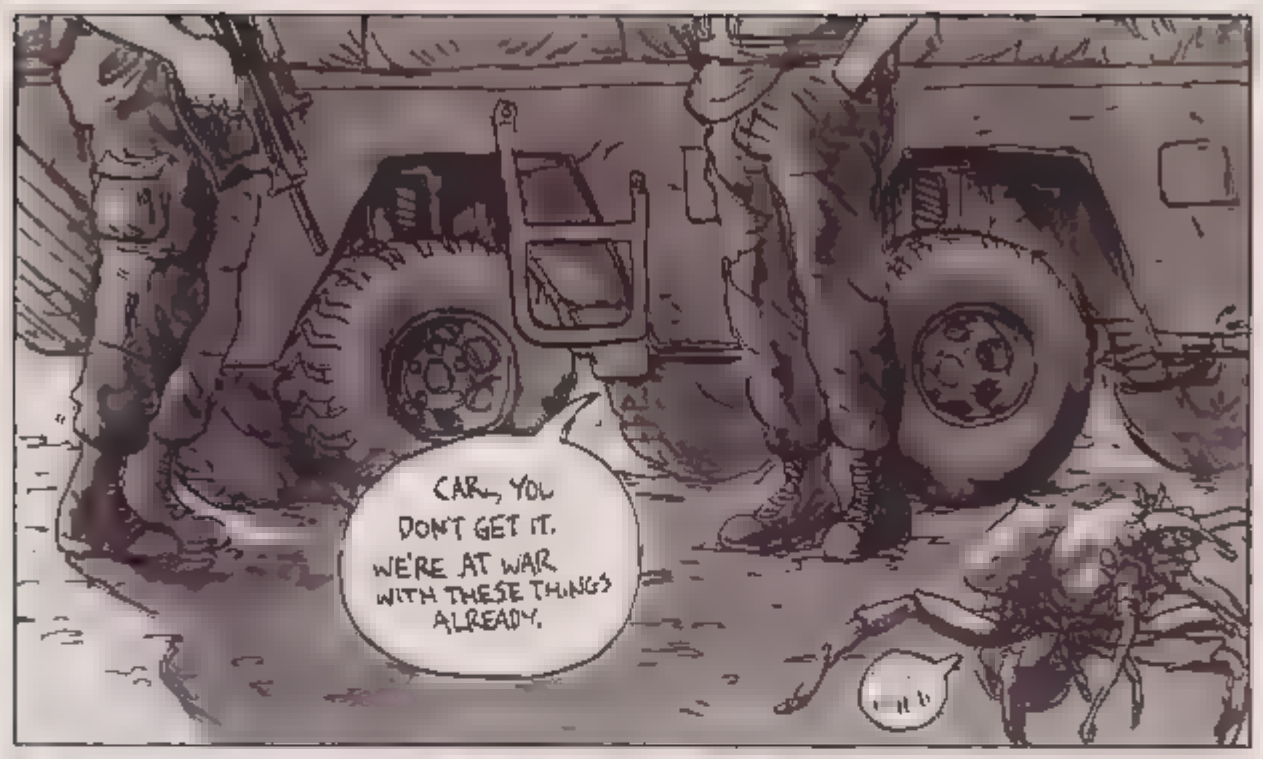

WE WILL TAKE TEN!

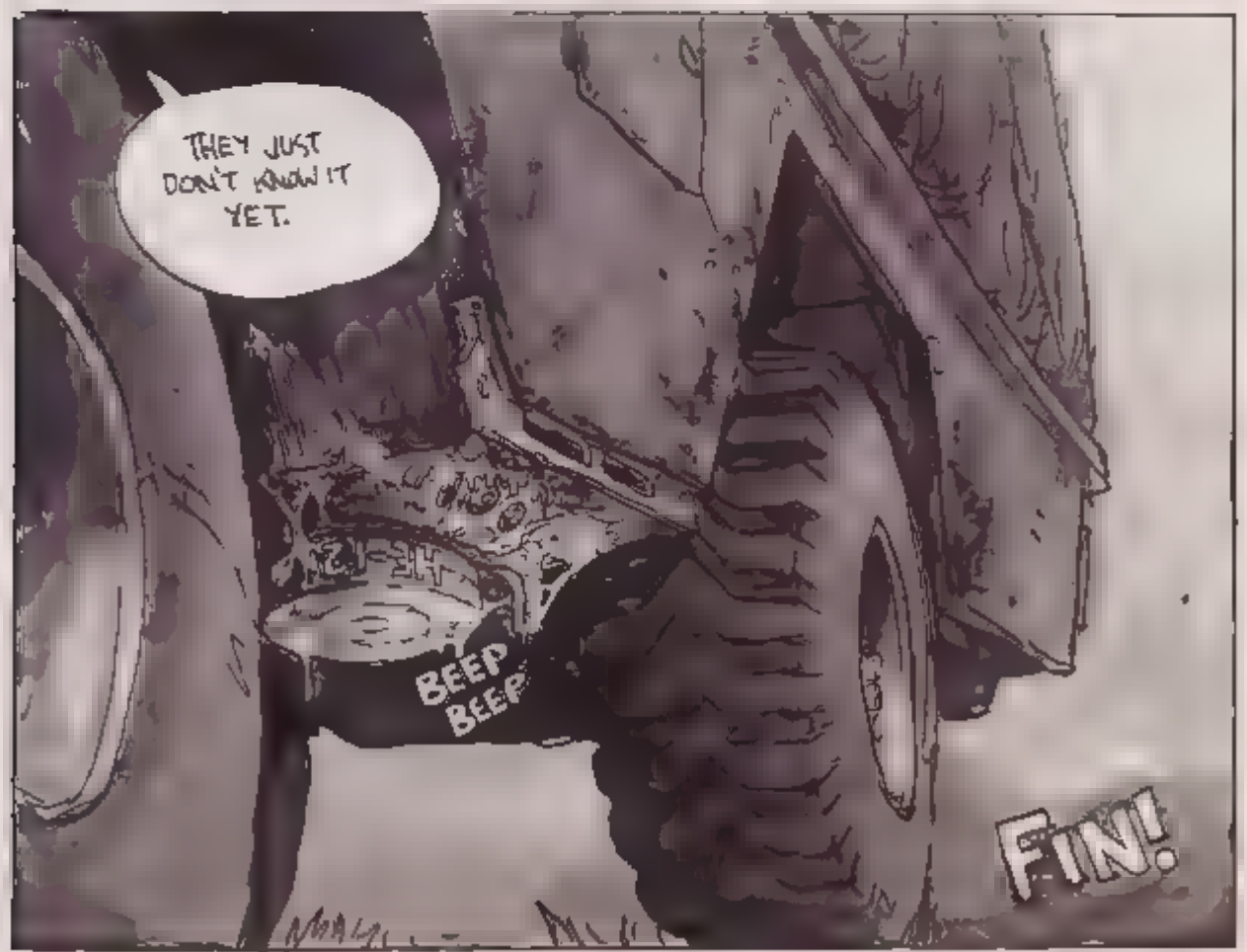
SO, 25 AUTOMATIC RIFLES, 1000 ROUNDS OF 6mm AMMUNITION, 10 RGS-20 WITH 30 ROUNDS EACH—
<AND THE LIMPET MINES>
—AND THE LIMPET MINES

ALRIGHT, BOYS— START UNLOADING.
((C'MON, CARL.))

ARE YOU SURE ABOUT ALL THIS?
SURE ABOUT WHAT?
HANDING ALL THESE GUNS OVER TO THE BUGS LIKE THIS
YEAH, THEY GIVE ME THE CREEPS TOO. BUT IT'S COMPANY POLICY - AND GOOD BUSINESS AT THAT
EASY..

YEAH?
YEAH.
THIS WAY, NOT ONLY HAVE WE BOUGHT SOME PRIME REALESTATE, BUT WE'VE SET IT UP SO THAT THE CURRENT RESIDENTS WILL KILL EACH OTHER OFF- AT NO EXTRA COST
WHAT ARE YOU PEOPLE FIGURING UP TO?
I DON'T KNOW, SIR
IT JUST SEEMS LIKE ONE HELL OF A WAY TO SETTLE A WORLD
(C'MON, GIT)


CAR, YOU DON'T GET IT. WE'RE AT WAR WITH THESE THINGS ALREADY.


THEY JUST DON'T KNOW IT YET.
BEEP BEEP
FIN!

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WAR OF THE WORLDS
GOLIATH
CARGO
Story By
JOE PEARSON
Serial By
GAVIN YAP
U-EN NG
Art/Lettering By
NANZO
Color By
ZERO
Coventry, England, 1914.
Four days after the Martian's return.

WELL, YOU HAVE TO ADMIRE THE GENIUS OF THIS SITUATION.
IT'S WHAT ONE MIGHT CALL "A DELICIOUS IRONY".

ASSUMING THERE'S ANYONE LEFT WHO EVEN KNOWS WHAT THE DEVIL 'IRONY' MEANS.
OF COURSE I REMEMBER.
I REMEMBER MY PART ALL TOO WELL.

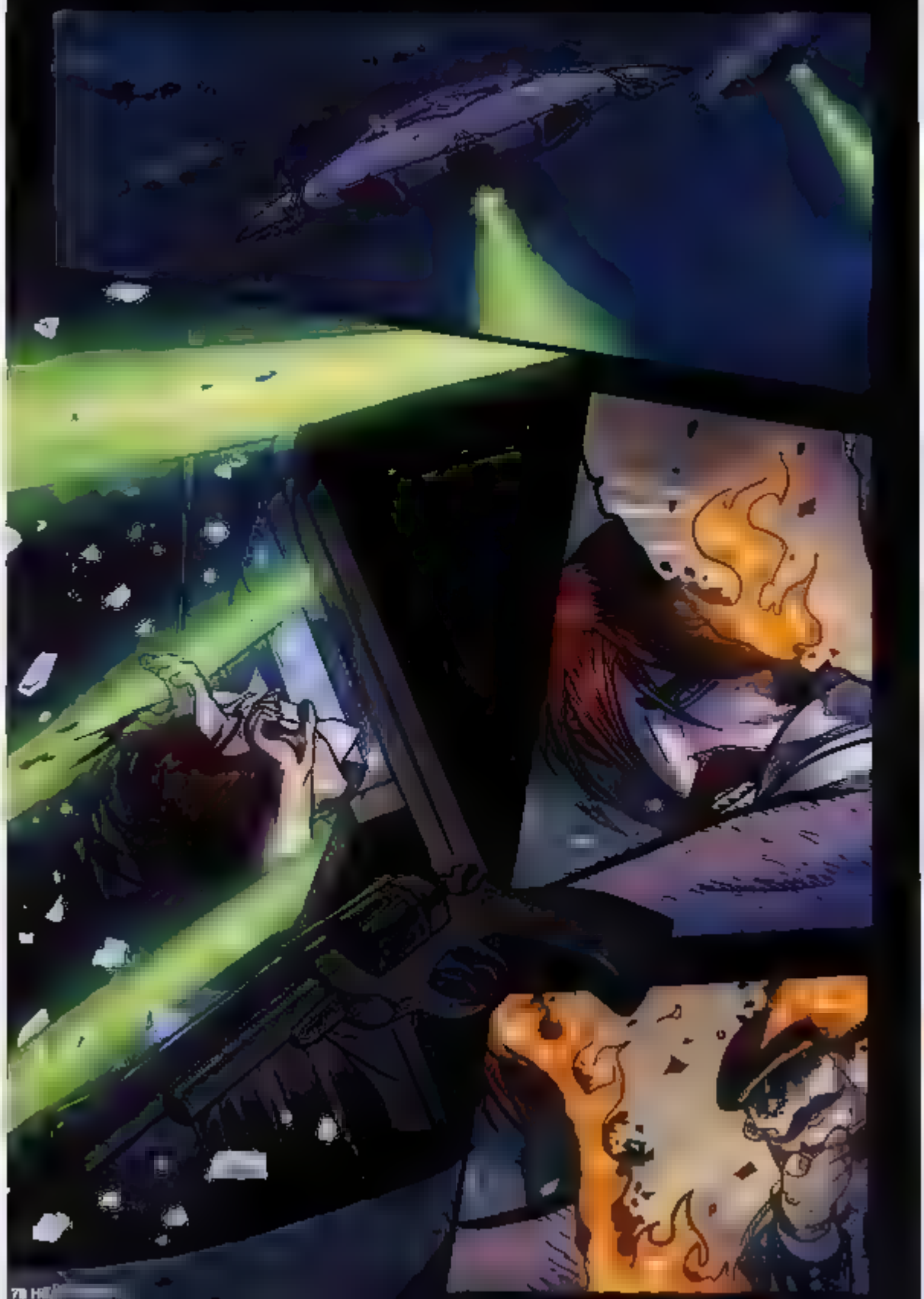
Manchester.
7 months earlier.
WHERE ARE WE GOING PAPA?
YOU WANTED TO SEE MY LAB DIDN'T YOU MOPPET?
CHRISTOPHER!
RUTHERFORD REPORTS SEVENTY FIVE PERCENT HAMILTONIAN!

IT SHOULD BE ENOUGH TO POWER THE CITY FOR YEARS!
DESTROY IT, FOR YEARS. IS THE CORE STABLE?
IF WE KEEP MAGNIFICATION WITHIN REASONABLE LIMITS, YES OF COURSE, THE INTERFACE IS STILL THE KEY

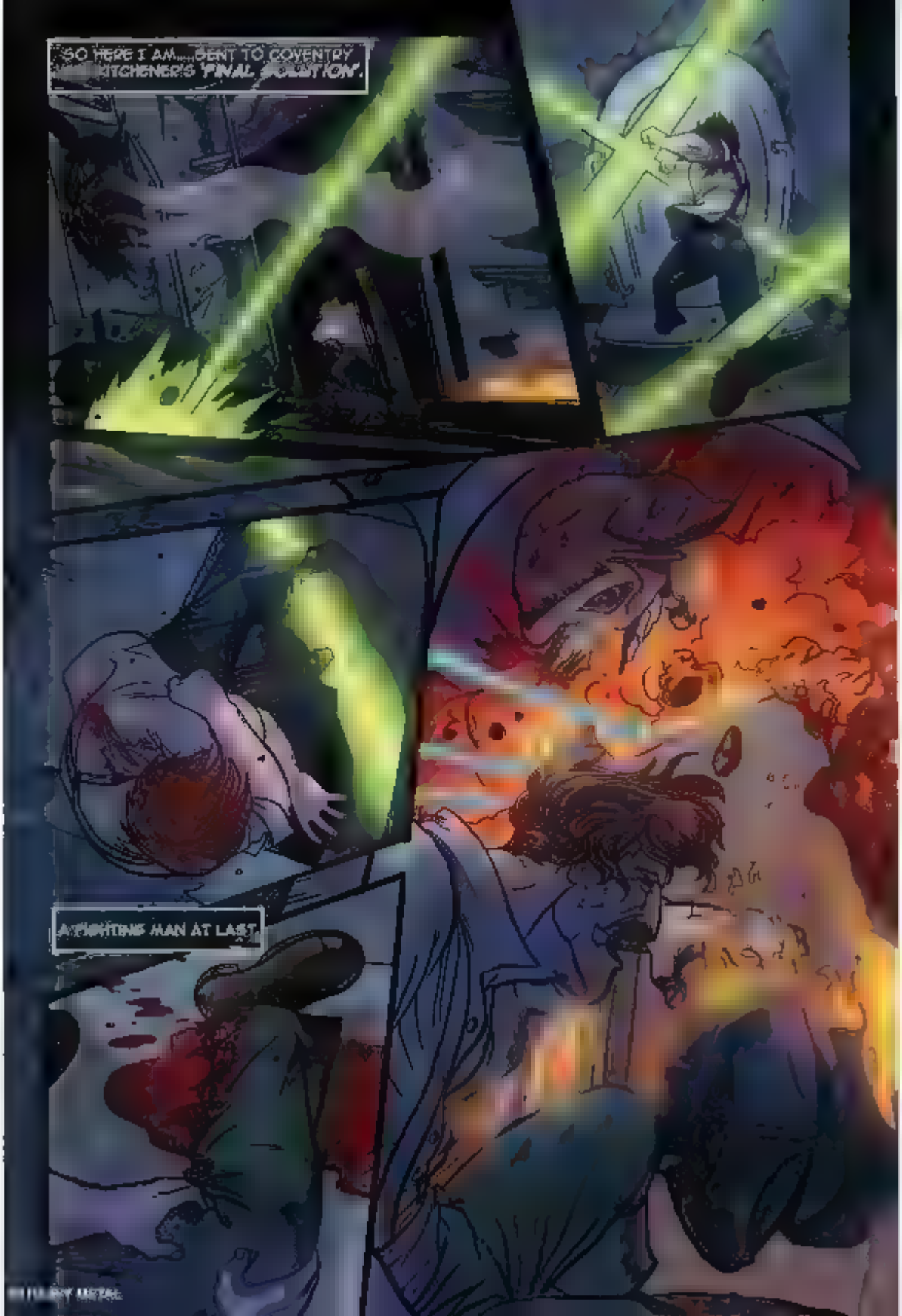
DELICIOUSLY IRONIC, ISN'T IT?
THE THING THAT LETS US USE THIS POWER
IS THE SAME THING THAT STOPS US ALL GOING TO BLAZES
IRONIC? INDEED.

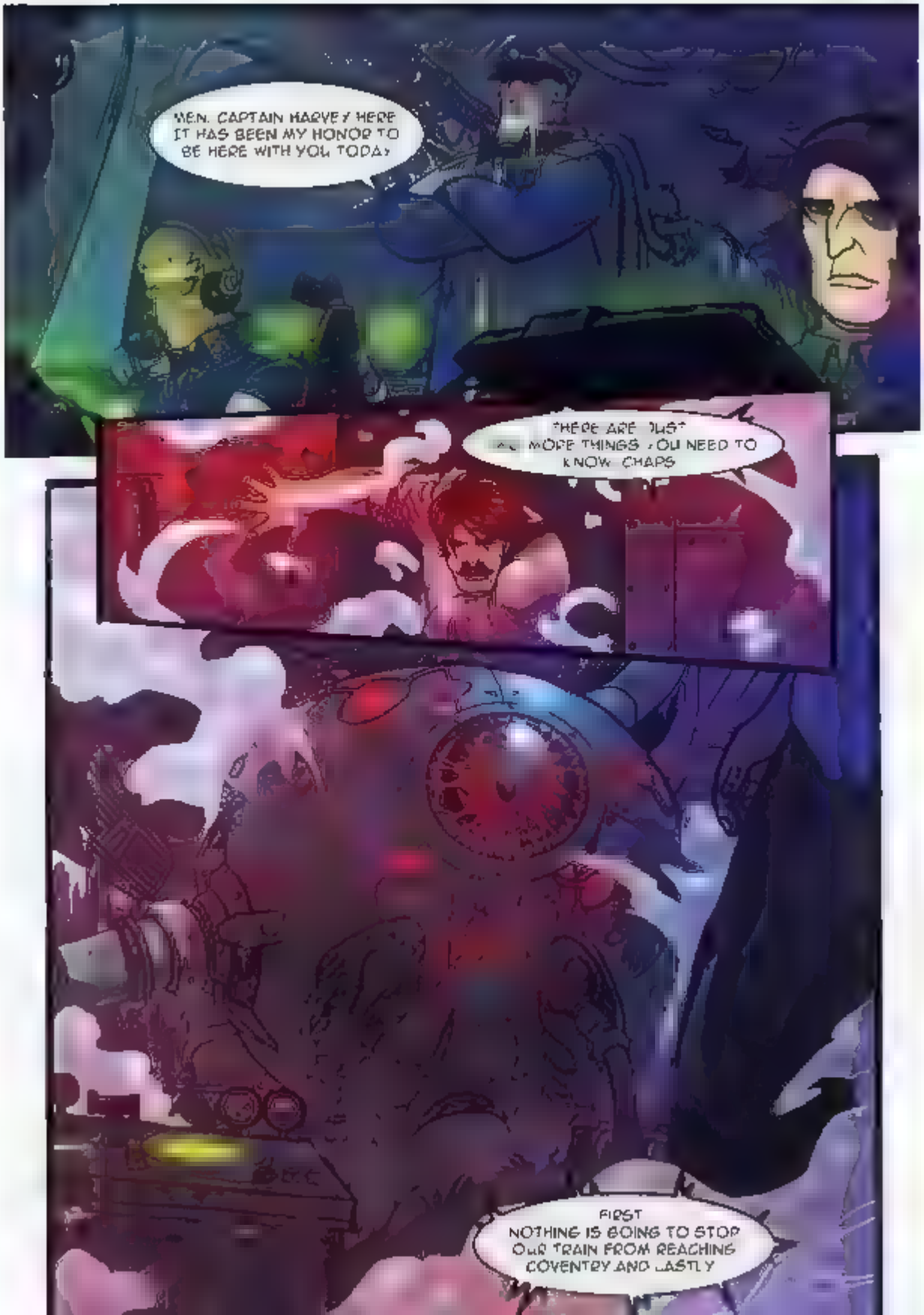
London.
5 months earlier.
... YOU'RE SAYING THAT THIS ENGINE OF YOURS CAN USE THE INVADER'S MACHINERY TO WHAT? POWER MANCHESTER'S INDUSTRIES?
CAN IT BE USED AS A WEAPON?
WELL, YES I SUPPOSE IT COULD. BUT
YES, PRIME MINISTER, AND MORE BESIDES THE AMOUNT OF ENERGY INVOLVED IS INCALCULABLE GIVEN THE ACTUAL DIMENSIONS .
AND WHAT MANNER OF WEAPON SIR?
ANYTHING LIKE THOSE DAMNABLE FIRE-BOMBS THOSE BASTARD CREATURES USED ON US? THAT, MY GOOD MAN, IS PRECISELY WHAT WE MUST HAVE
SCORCHED EARTH! HAD YOU BEEN A FIGHTING MAN YOU MIGHT HAVE SOME NOTION OF WHAT THAT IS WHEN THESE CURS RETURN AND MARK ME, SIR, BY GOD THEY WILL
WELL LORD KITCHENER THE CORE IS ITSELF A BOMB BUT SURELY, IT'S CAPACITY FOR CONSTRUCTION, RATHER THAN
BEG PARDON MY LORDS FLASH TRAFFIC FROM MANCHESTER!
SIR I'M NOT ENTIRELY SURE WHAT YOU MEAN
THE CORE, SIR IT .. IT HAS EXPLODED THE CITY IS....IS GONE, SIR! DESTROYED!
I MEAN TO LEAVE THEM NO SUCCOR IN ENGLAND! DO YOU UNDERSTAND ME?

SUSAN.
LITTLE DARLING
PLEASE FORGIVE ME MOPPET



SAME DAY. ALMOST AS IF IT WERE PLANNED.
WE HELD THEM IN LONDON.
BUT COVENTRY FELL.
AND THEY TURNED IT INTO THEIR ABOMINATION.


SO HERE I AM.....SENT TO COVENTRY
KITCHENER'S FINAL SOLUTION.
A FIGHTING MAN AT LAST.


MEN. CAPTAIN HARVEY HERE IT HAS BEEN MY HONOR TO BE HERE WITH YOU TODAY
THERE ARE JUST A FEW MORE THINGS YOU NEED TO KNOW CHAPS
FIRST NOTHING IS GOING TO STOP OUR TRAIN FROM REACHING COVENTRY AND LASTLY

DIE MEN...
FOR QUEEN AND COUNTRY!!
FOR QUEEN AND COUNTRY!!
IT'S TIME... TIME TO SAY GOODBYE.
FOR QUEEN AND COUNTRY!!
GOODBYE MISTER, YOU SWINE.

GOODBYE, SUSAN.

The Dead Wood Hills are barren a condition that has driven a Beast from the rocks to prey upon the helpless children of the Tribe

STALKING ARR

Story/Art
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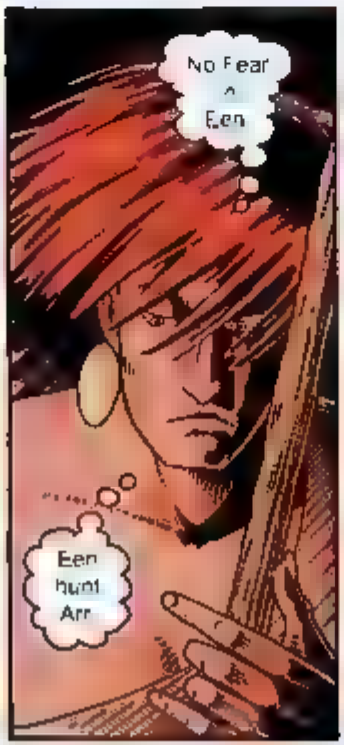
MATT HOWARTH



Arr come
Een ready
ARRR
Een kil Arr
2

AKAK
Art big Arr Monster
Een [illegible] Arr's below-belly
All Man-things weak there
3

ROOO
Make angry
Make clumsy
Een smart
ARRR
Een have Magic Powder *
*dried hot pepper grounds
ARR
4

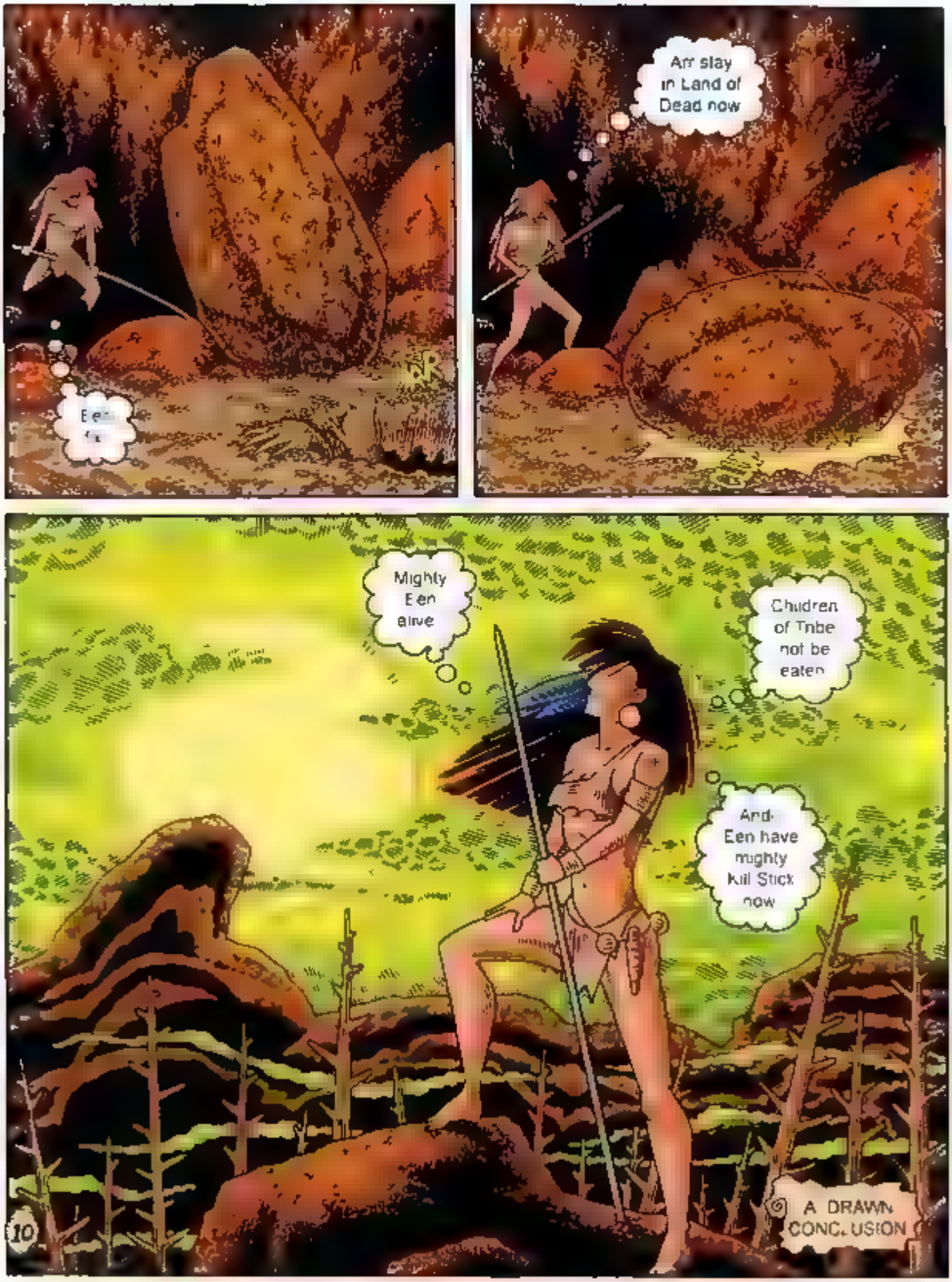
EEP
Devil Arr destroy Een's Fighting Place
Een die now
5

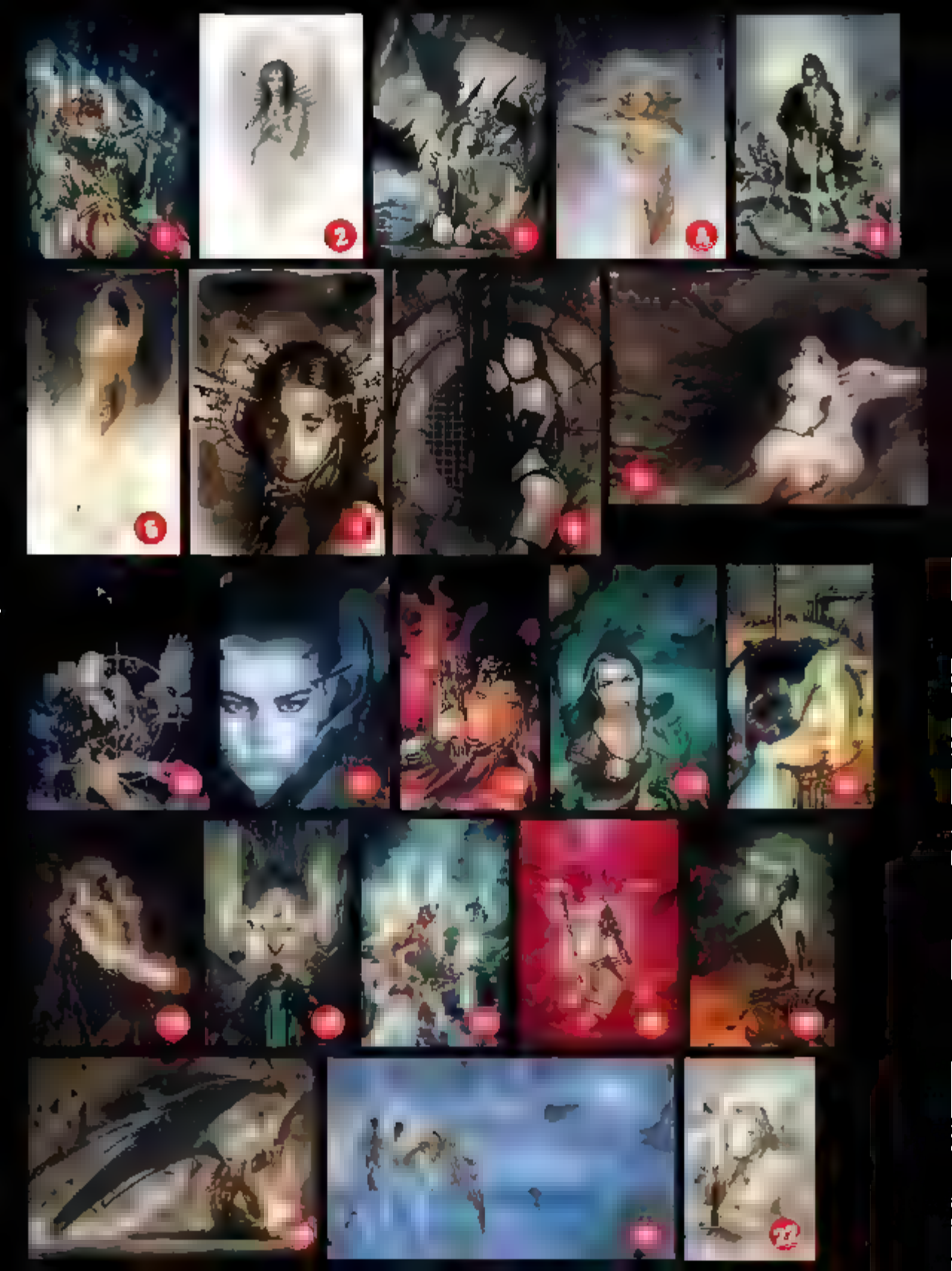
ARRR
Dead Thing
6

Een in Dark with Dead Things
Smith's
SUBARSHOCK 300A
BUILD A FENCE KIT
ASSEMBLY REQUIRED
Een in and of Dead
Y2K BUG
ARpp
come after
CAFE
Een eed belle Sticks

ARRRR
RRRRRRR
Een have many hard Kill Sticks now
8

ARR
Eeh go Ar stay in Land of Dead
can escape
ARR
ARR
9


Een
Arr slay in Land of Dead now
Mighty Een alive
Children of Tribe not be eaten
And Een have mighty Kill Stick now
10
A DRAWN CONCLUSION



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1. PUBLICATION TITLE: Heavy Metal 2. PUBLICATION NO.: 378-970 3. FILING DATE: September 2, 2010. 4. ISSUE FREQUENCY: Bi-Year 5. NO. OF ISSUES PUBLISHED ANNUALLY: 6 6. ANNUAL SUBSCRIPTION PRICE: $30.00 7. COMPLETE MAILING ADDRESS OF KNOWN OFFICE OF PUBLICATION: 100 N.Village Ave.,Suite 2,Rockville Centre, NY, 1570 CONTACT PERSON: Howard Jurolsky TELEPHONE: 516-594-2330 8. COMPLETE MAILING ADDRESS OF HEADQUARTERS OR GENERAL BUSINESS OFFICE OF PUBLISHER: 00 N. Village Ave. Suite 2 Rockville Centre, NY 570 9. FULL NAMES AND COMPLETE MAILING ADDRESSES OF PUBLISHER, EDITOR, AND MANAGING EDITOR. Publisher: Kevin B. Eastman 00 N Village Ave. Suite 2 Rockville Centre, NY 11570 EDITOR: Kevin B Eastman 100 N Village Ave. Suite 2,Rockville Centre NY 1570 Managing Editor: Debra Yanovar 100 N. Village Ave. Suite 12,Rockville Centre, NY 570 10. Owner: Metal Mammoth Inc. 00 N. Village Ave. Suite 2 Rockville Centre, NY 570 11. KNOWN BONDHOLDERS, MORTGAGEES, AND OTHER SECURITY HOLDERS OWNING PERCENT OR MORE OF TOTAL AMOUNT OF BONDS, MORTGAGES, OR OTHER SECURITIES: Kevin B. Eastman, Howard Jurolsky 00 N Village Ave. Suite 2,Rockville Centre,NY 11570 12. FOR COMPLETION BY NONPROFIT ORGANIZATIONS AUTHORIZED TO MAIL AT SPECIAL RATES: n/a 13. PUBLICATION TITLE: Heavy Metal 14. ISSUE DATE FOR CIRCULATION DATA BELOW: SEPTEMBER 2009 15. EXTENT AND NATURE OF CIRCULATION: AVERAGE NO. COPIES EACH ISSUE DURING PRECEDING: 12 MONTHS: a. Total No. Copies (Net Press Run): 97,960 b. Paid Circulation (By Mail and Outside the Mail): 1. Mailed Outside-County Paid Subscriptions Stated on PS Form 3541. (Include paid distribution above nominal rate, advertiser's proof copies, and exchange copies): 0 (2). Mailed In-County Paid Subscriptions Stated on PS Form 3541. (Include paid distribution above nominal rate, advertiser's proof copies, and exchange copies): 12,733 (3). Paid Distribution Outside the Mails Including Sales Through Dealers and Carriers, Street Vendors, Counter Sales, and Other Paid Distribution Outside USPS: 39,479 (4). Paid Distribution by Other Classes of Mail Through the USPS (e.g. First-Class Mail): 0 c. Total Paid Distribution (Sum of 15b. (1),(2), 3), and 4): 43,212 d. Free or Nominal Rate Distribution (By Mail and Outside the Mail): (1). Free or Nominal Rate Outside-County as Stated on PS Form 3541: 0 (2). Free or Nominal Rate In-County Copies included on PS Form 3541: 1,070 (3). Free or Nominal Rate Copies Mailed at Other Classes Through the USPS (e.g. First-Class Mail): 0 (4). Free or Nominal Rate Distribution Outside the Mail (Carriers or other means): 0 e. Total Free or Nominal Rate Distribution (Sum of 15d. (1), (2), (3) and (4)): 1,070. f. Total Distribution (Sum of 15c. and 15e.): 44,282. g. Copies not Distributed: 53,678. h. Total (Sum of 15f. and 15g.): 97,960. i. Percent Paid: 15c/15f x 100): 97.6. 16. NO. COPIES OF SINGLE ISSUE PUBLISHED NEAREST TO FILING DATE. a. Total No. Copies (Net Press Run): 100. b. Paid Circulation (By Mail and Outside the Mail): 1. Mailed Outside-County Paid Subscriptions Stated on PS Form 3541. (Include paid distribution above nominal rate, advertiser's proof copies, and exchange copies): 0. (2). Mailed In-County Paid Subscriptions Stated on PS Form 3541. (Include paid distribution above nominal rate, advertiser's proof copies, and exchange copies): 12,968. (3). Paid Distribution Outside the Mails Including Sales Through Dealers and Carriers, Street Vendors, Counter Sales, and other Paid Distribution Outside USPS: 32,712. (4). Paid Distribution by Other Classes of Mail Through the USPS (e.g. First-Class Mail): 0 c. Total Paid Distribution (Sum of 15b. (1),(2), (3), and (4)): 45,671. d. Free Nominal Rate Distribution: (By Mail and Outside the Mail): 1. Free or Nominal Rate Outside-County Copies included on PS Form 3541: 0 (2). Free or Nominal Rate In-County Copies Included on PS Form 3541: 1,070. (3). Free or Nominal Rate Copies Mailed at Other Classes Through the USPS (e.g. First-Class Mail): 0. (4). Free or Nominal Rate Distribution Outside the Mail (Carriers or other means): 0. e. Total Free or Nominal Rate Distribution (Sum of 15d. (1), (2), (3) and (4)): 1,070. f. Total Distribution (Sum of 15c. and 15e.): 46,741. g. Copies Not Distributed: 54,419. h. Total (Sum of 15f. and g.): 101,160. i. Percent Paid: 15c/15f x 100): 97.7. 17. This Statement of Ownership will be printed in the January 20 1 issue of this publication.

certify that all information furnished on this page is true and complete.

Howard Jurolsky

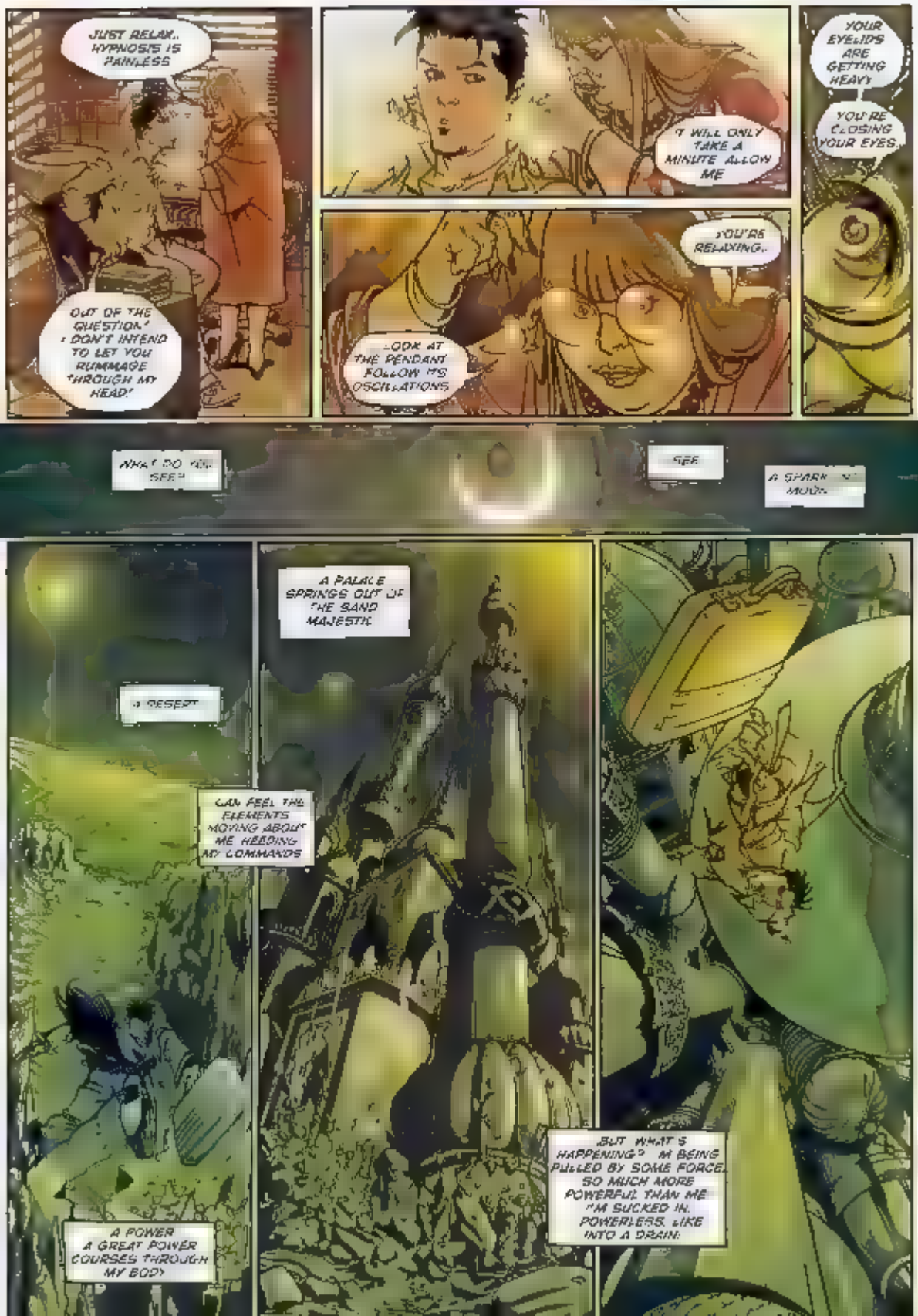
Vice President

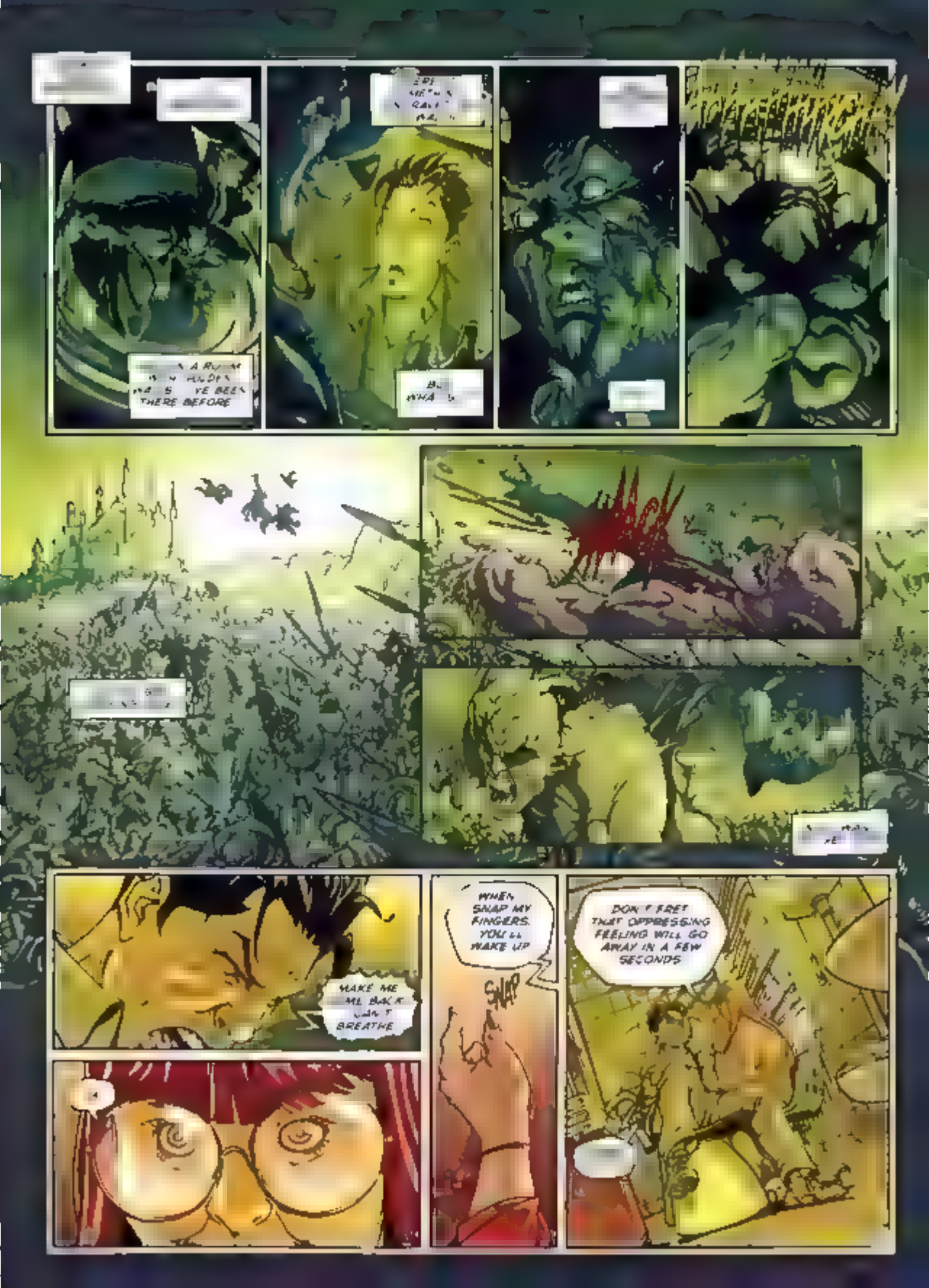
WHILE WE STILL FEAR HERE THE NIGHTMARE OF A NEW TERRORIST ATTACK THE SECRET SERVICE HAS ANNOUNCED THAT THE TRAGIC EXPLOSION THAT OCCURRED LESS THAN AN HOUR AGO WAS MERELY DUE TO A HOUSEHOLD ACCIDENT
THE EXPLOSION INCREDIBLY VIOLENT ACCORDING TO WITNESSES. LEVELED NIGEL GRANT'S APARTMENT INJURING SEVERAL PASSERSBY
MR GRANT A TROUBLE LESS YOUNG LONDONER HAD BEEN STARTING TO BUILD QUITE A REPUTATION IN THE ARENA OF MODERN ART COLLECTING AND RARE GOODS AUCTIONS
A POLICE INFORMANT REVEALED THAT MR GRANT HAD BEEN QUESTIONED IN THE CASE OF A MAN'S SUICIDE IN THE PICCADILLY STATION UNDERGROUND THREE DAYS AGO JOHN KARFELD WHOSE TRUE IDENTITY REMAINS UNKNOWN. SEEMS TO HAVE ENTERED INTO AN ARGUMENT WITH MR GRANT PRIOR TO JUMPING ON THE TRACKS
DID THE TWO MEN HAVE A PROFESSIONAL OR ROMANTIC RELATIONSHIP THAT ENDED TRAGICALLY? WE CANNOT AT THIS POINT TELL YOU MORE INSPECTOR GREY IN CHARGE OF THE INVESTIGATION NEITHER CONFIRMS NOR DENIES ANY INFORMATION
RESCUERS ARE CURRENTLY CLEANING OUT THE RUBBLE THERE WOULD APPEAR TO BE ONLY ONE VICTIM NIGEL GRANT
BUILDING EXPLOSION IN CENTRAL LONDON
KNEW THAT IT WAS A POOF

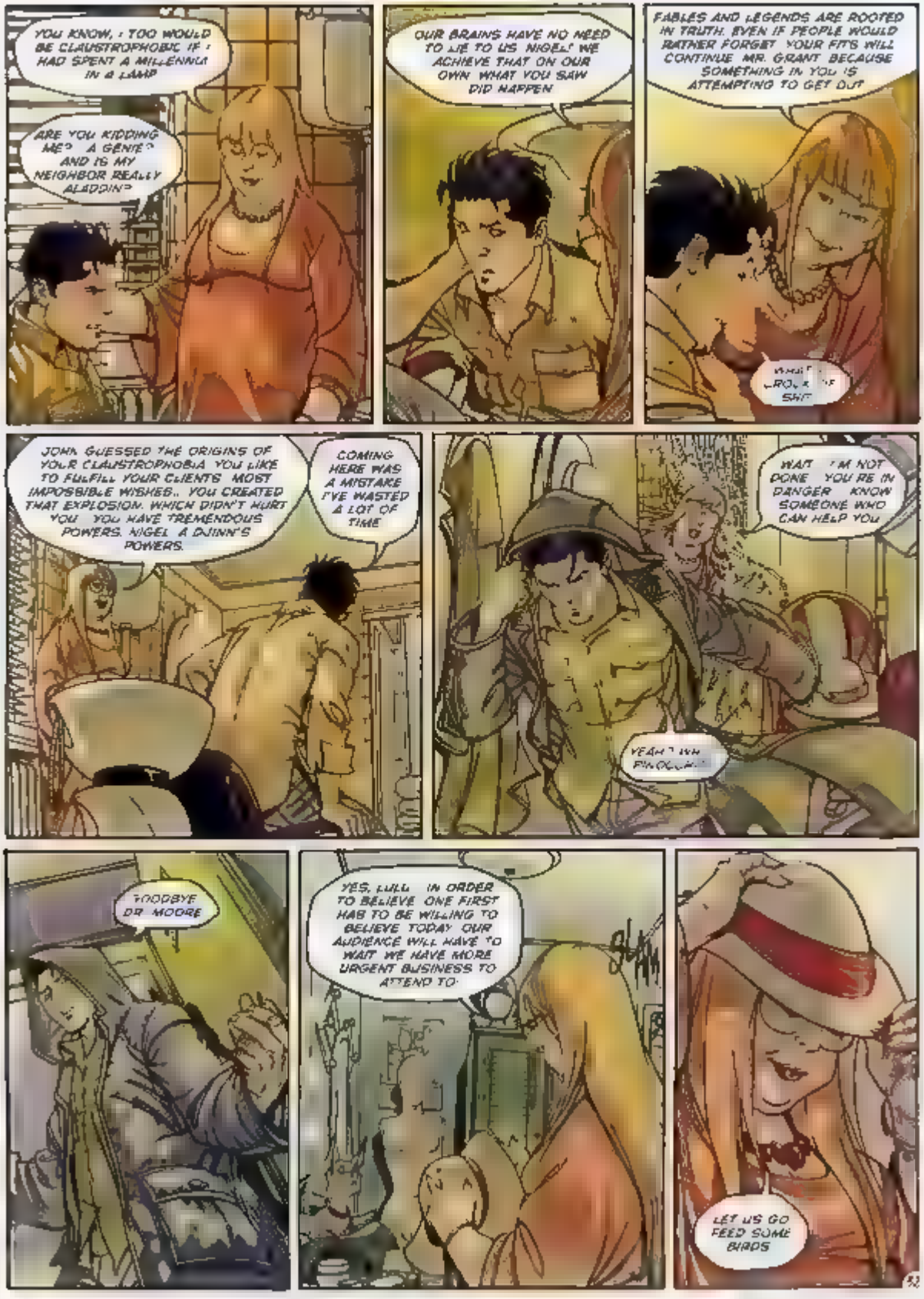
DRRR

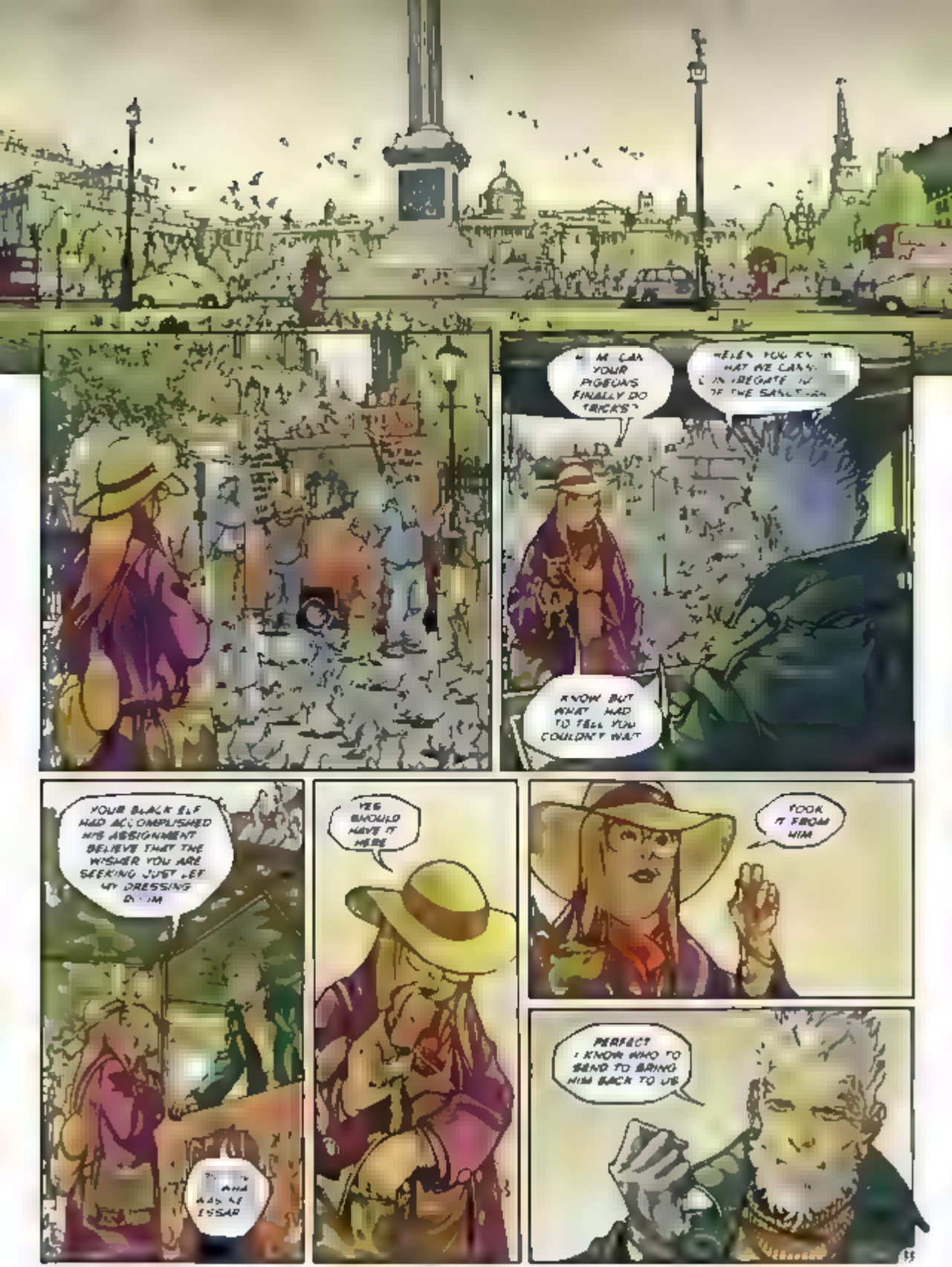
WHAT DO YOU WANT NOW!
I WANTED TO THANK YOU FOR SAVING MY LIFE
ANYONE WOULD HAVE DONE THE SAME THING
YOU ONLY HAD A FEW SCRATCHES. YOU WERE QUITE LUCKY TO GET OUT OF IT PRACTICALLY UNHURT
YES, YOU'RE RIGHT INDEED
HERE. THIS IS THE ONLY VALUABLE THING I HAVE LEFT
WHEN YOU HAVE NOTHING LEFT THERE IS NOTHING TO TAKE FROM YOU THE ONLY RICHES THAT COUNT THEN ARE THOSE OF THE HEART
IN THAT CASE LET'S BARTER TAKE IT FOR YOUR CLOTHES
YOU'RE NUTS
LET'S SPEAK A SHRINK ABOUT IT

WHAT... WHAT IS IT?
MOORE
DON'T WANT TO BE BOTHERED BEFORE THE SHOW
SORRY MR MOORE, I'M LOOKING FOR A LITTLE BOY
HIS NAME IS GLEE
WHAT ALFRED, DO YOU BELIEVE
TOO MANY STRANGE THINGS HAVE HAPPENED SINCE JOHN KARFELD'S DEATH. GLEE TRIED TO WARN ME. BUT I DIDN'T LISTEN TO HIM. JOHN TOLD ME ABOUT YOU, AND I DON'T BELIEVE IN COINCIDENCES ANYMORE. THOSE WHO KILLED HIM ARE AFTER ME NOW. AND I THINK THAT THE KID CAN ANSWER MY QUESTIONS
JOHN WAS GIVEN A MISSION THAT QUICKLY BECAME AN OBSESSION. HE HAD TO FIND YOU, MR GRANT. TO FIND THE ONE WHO COULD STILL SAVE OUR WORLD. HE DIED TO PROTECT YOU
AND I THINK YOU KNOW WHERE HE IS
HE DISAPPEARED THE DAY OF JOHN'S FUNERAL. NO ONE KNOWS WHERE GLEE IS. BUT I CAN HELP YOU NEVERTHELESS
BEFORE I ANSWER YOUR QUESTIONS, I MUST ENSURE THAT YOU ARE THE MAN I NEED... TAKE THIS OFF QUICK
SORRY [illegible] THAT WE
DON'T TRY TO CONTROL YOURSELF PLEASE
COME OVER HERE. NO ONE WILL HEAR US THERE
HERE WE HAVE VERY LITTLE TIME
YOU WANT TO BRAIN-WASH ME?

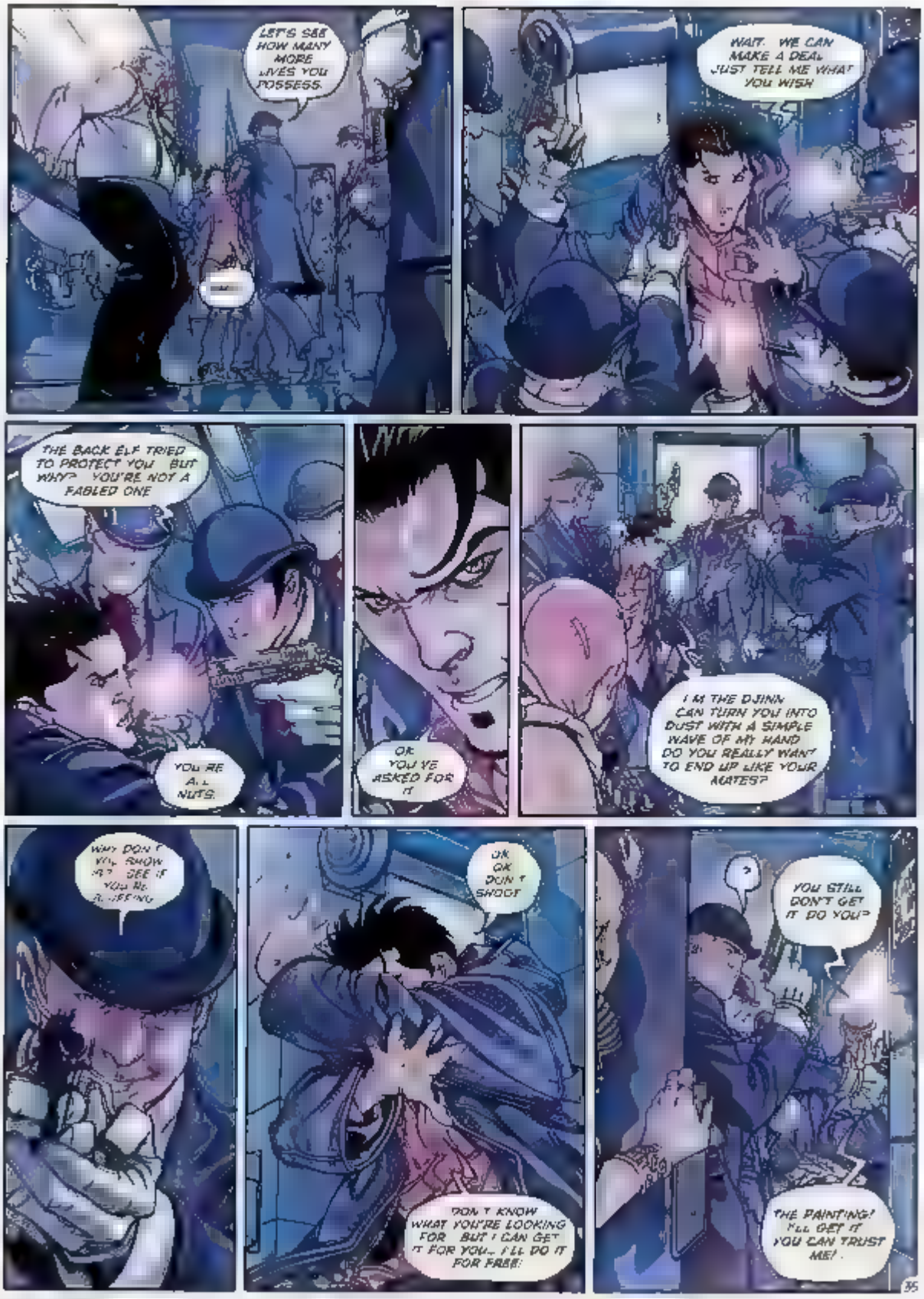

JUST RELAX.. HYPNOSIS IS PAINLESS
OUT OF THE QUESTION! I DON'T INTEND TO LET YOU RUMMAGE THROUGH MY HEAD!
IT WILL ONLY TAKE A MINUTE ALLOW ME
LOOK AT THE PENDANT FOLLOW ITS OSCILLATIONS
YOU'RE RELAXING..
YOUR EYELIDS ARE GETTING HEAVY
YOU'RE CLOSING YOUR EYES..
WHAT DO YOU SEE?
SEE
A SPARK OF MOOR
A PALACE SPRINGS OUT OF THE SAND MAJESTIC
A DESERT
CAN FEEL THE ELEMENTS MOVING ABOUT ME HEEDING MY COMMANDS
A POWER A GREAT POWER COURSES THROUGH MY BODY
BUT WHAT'S HAPPENING? I'M BEING PULLED BY SOME FORCE SO MUCH MORE POWERFUL THAN ME I'M SUCKED IN. POWERLESS. LIKE INTO A DRAIN.


A RU
HOLDS
VE BEEN
THERE BEFORE
BU
WHA
MAKE ME
BREATHE
WHEN I SNAP MY FINGERS, YOU'LL WAKE UP
SNAP
DON'T FRET THAT OPPRESSING FEELING WILL GO AWAY IN A FEW SECONDS


YOU KNOW, I TOO WOULD BE CLAUSTROPHOBIC IF I HAD SPENT A MILLENNIA IN A LAMP
ARE YOU KIDDING ME? A GENIE? AND IS MY NEIGHBOR REALLY ALADDIN?
OUR BRAINS HAVE NO NEED TO LIE TO US, NIGEL! WE ACHIEVE THAT ON OUR OWN. WHAT YOU SAW DID HAPPEN
FABLES AND LEGENDS ARE ROOTED IN TRUTH. EVEN IF PEOPLE WOULD RATHER FORGET. YOUR FITS WILL CONTINUE, MR. GRANT, BECAUSE SOMETHING IN YOU IS ATTEMPTING TO GET OUT
WHAT'S HAPPENING TO ME? SHIT
JOHN GUESSED THE ORIGINS OF YOUR CLAUSTROPHOBIA. YOU LIKE TO FULFILL YOUR CLIENTS' MOST IMPOSSIBLE WISHES... YOU CREATED THAT EXPLOSION. WHICH DIDN'T HURT YOU. YOU HAVE TREMENDOUS POWERS, NIGEL. A DJINN'S POWERS.
COMING HERE WAS A MISTAKE. I'VE WASTED A LOT OF TIME
WAIT. I'M NOT DONE. YOU'RE IN DANGER. I KNOW SOMEONE WHO CAN HELP YOU
YEAH? WH... PSYCHIA...
GOODBYE DR. MOORE
YES, LULU. IN ORDER TO BELIEVE, ONE FIRST HAS TO BE WILLING TO BELIEVE. TODAY, OUR AUDIENCE WILL HAVE TO WAIT. WE HAVE MORE URGENT BUSINESS TO ATTEND TO.
LET US GO FEED SOME BIRDS

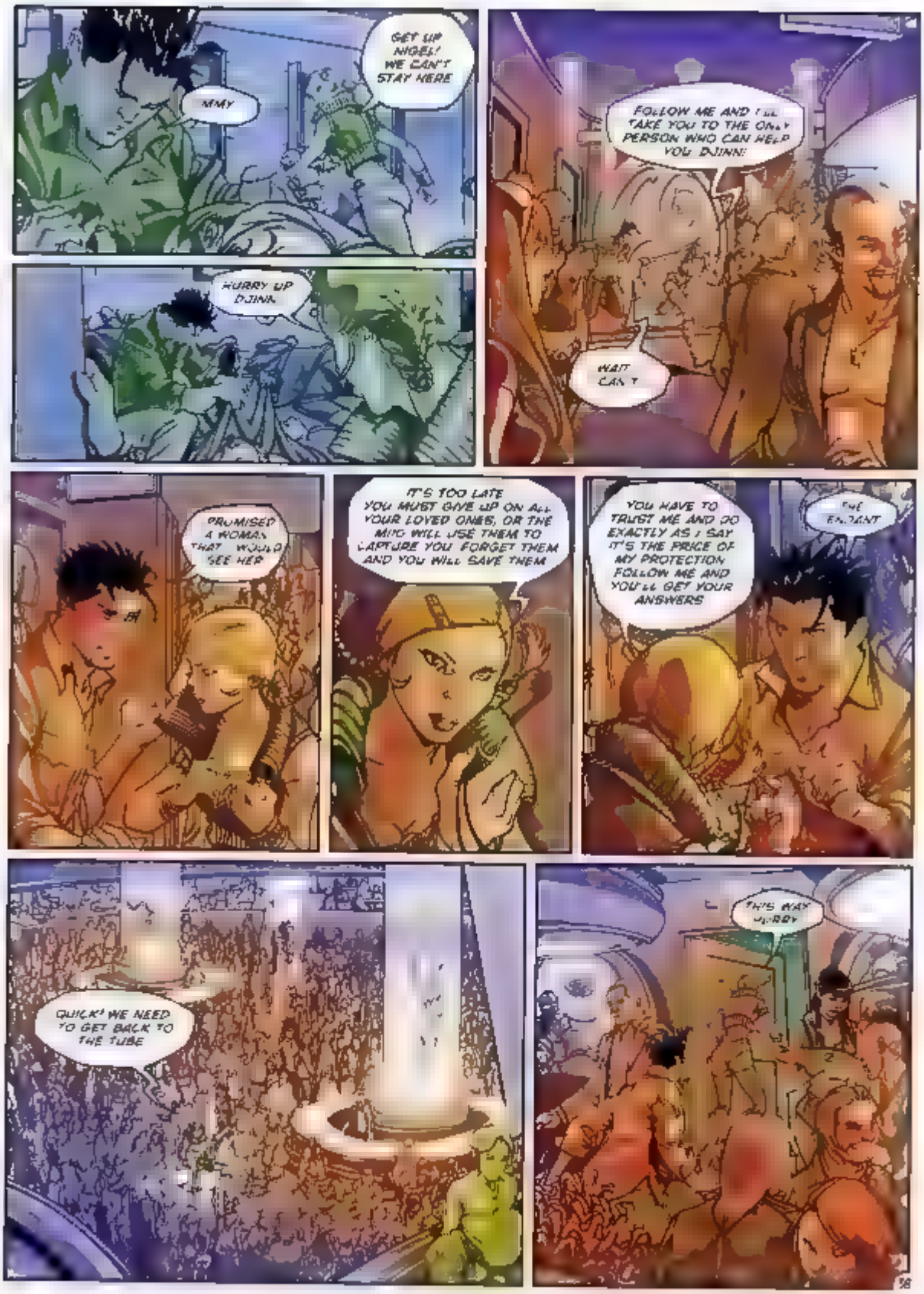

M CAN YOUR PIGEONS FINALLY DO TRICKS
KNOW BUT WHAT HAD TO TELL YOU COULDN'T WAIT
YOUR BLACK ELF HAD ACCOMPLISHED HIS ASSIGNMENT BELIEVE THAT THE WISHER YOU ARE SEEKING JUST LEF MY DRESSING
YES SHOULD HAVE IT HERE
TOOK IT FROM HIM
PERFECT I KNOW WHO TO SEND TO BRING HIM BACK TO US

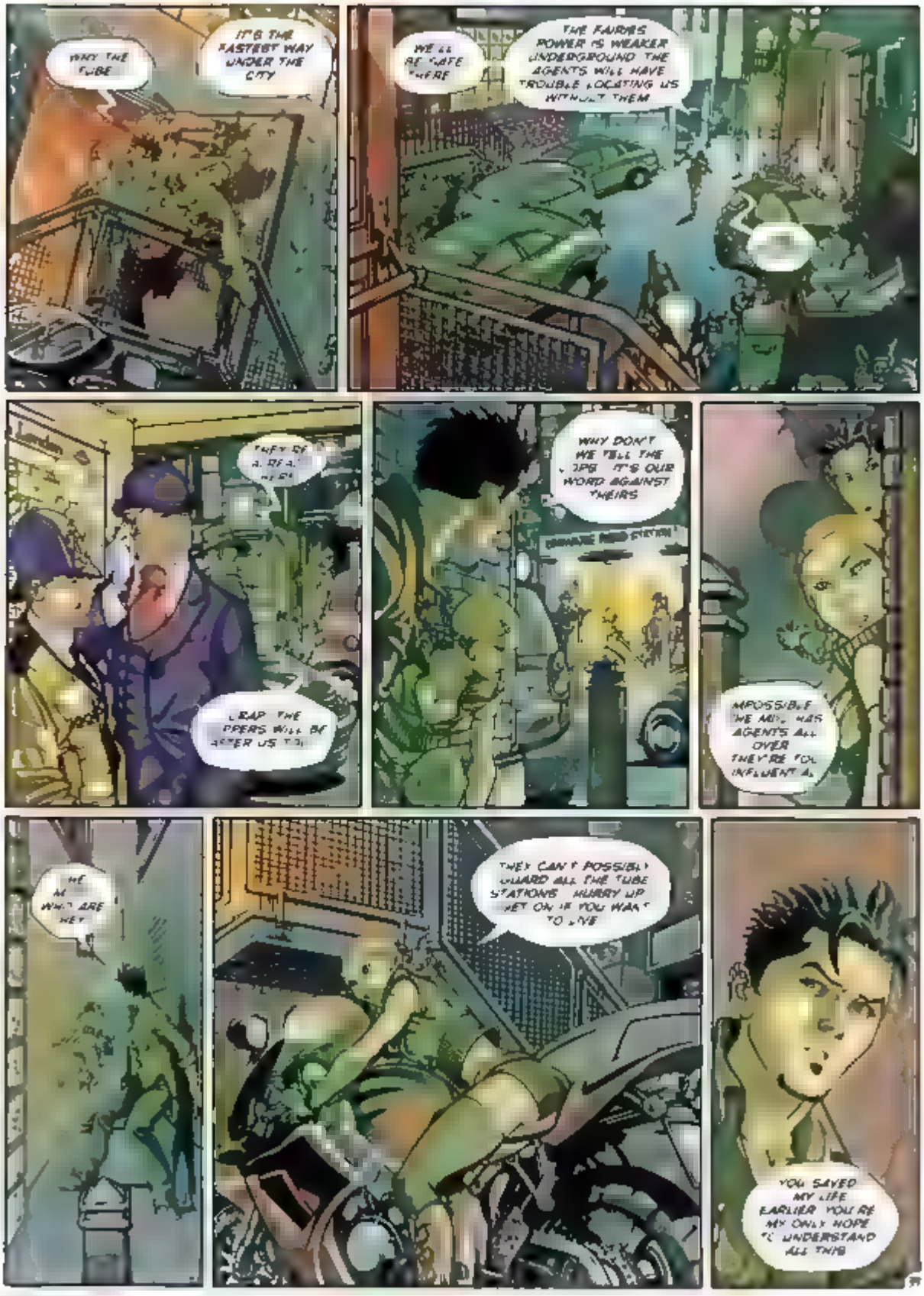
YOU SICKEN ME
TIMMY ALREADY HERE?
I'M SORRY , DIDN'T WANT TO DO THIS
WHAT ARE YOU TALKING ABOUT? DID YOU BRING WHAT NEEDED ?
THEY'RE HOLDING MY WIFE AND MY SON. I HAD TO DO AS THEY TOLD
TIMMY... WHAT DID YOU DO?
SSHHHHH
FORGIVE ME NIGEL
GOOD EVENING NIGEL BEEN A WHILE
FORGIVE ME

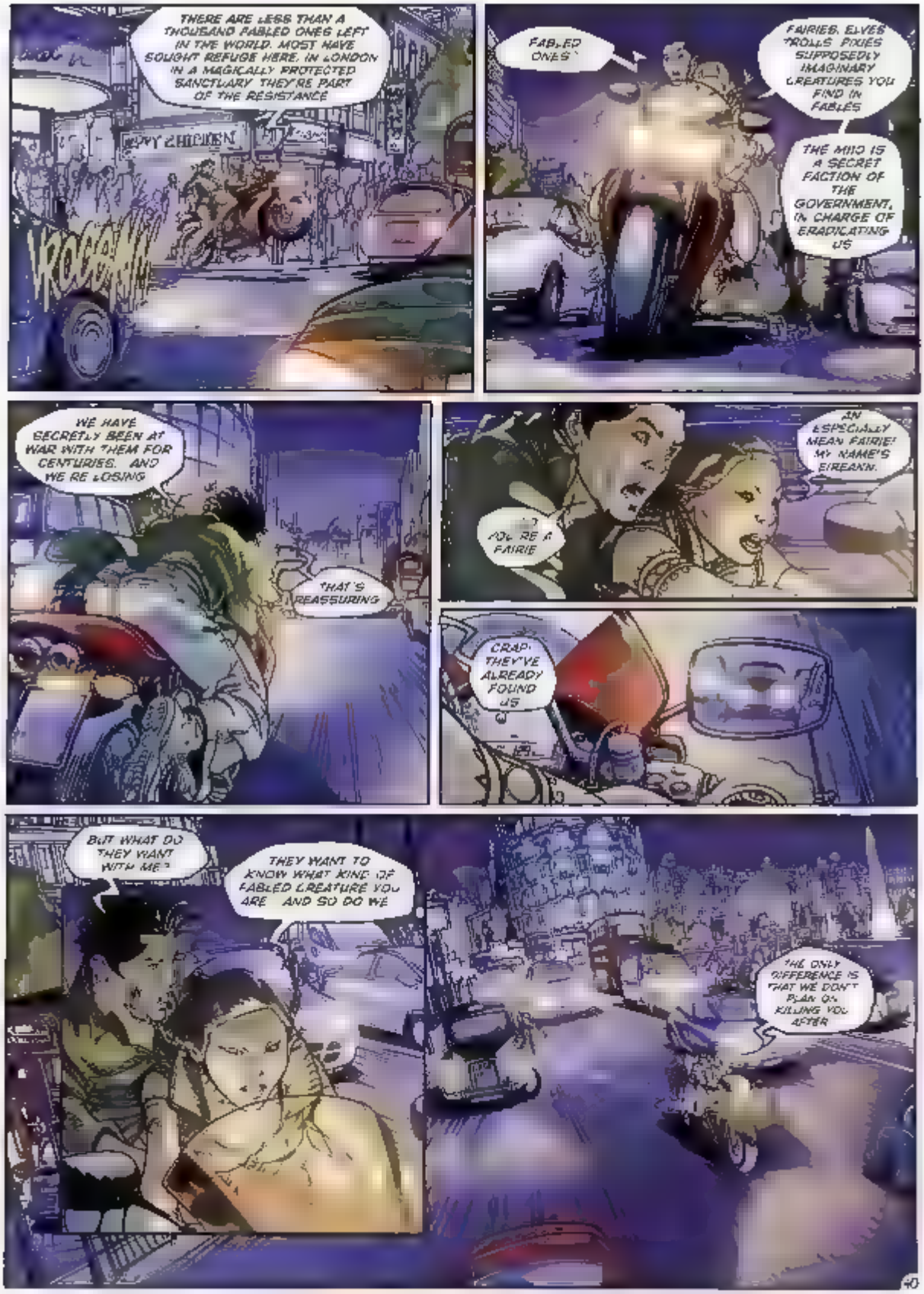

LET'S SEE HOW MANY MORE LIVES YOU POSSESS.
WAIT. WE CAN MAKE A DEAL JUST TELL ME WHAT YOU WISH
THE BACK ELF TRIED TO PROTECT YOU BUT WHY? YOU'RE NOT A FABLED ONE
YOU'RE ALL NUTS.
OK YOU'VE ASKED FOR IT
I'M THE DJINN CAN TURN YOU INTO DUST WITH A SIMPLE WAVE OF MY HAND DO YOU REALLY WANT TO END UP LIKE YOUR MATES?
WHY DON'T YOU KNOW IT? SEE IF YOU'RE BLEEDING
OK OK DON'T SHOOT
DON'T KNOW WHAT YOU'RE LOOKING FOR BUT I CAN GET IT FOR YOU... I'LL DO IT FOR FREE!
YOU STILL DON'T GET IT DO YOU?
THE PAINTING! I'LL GET IT YOU CAN TRUST ME!

GET OUT OF HERE TOOTS
YOU NEED A STICK IN ORDER TO COME INTO MEN'S TOILETS
IDIOTS THAT'S A BANSHEE
YAAAH !
YOU LITTLE WHORE I'LL TEACH YOU
SLAM
THIS IS NO WAY TO SPEAK TO A LADY
OWK

ARGHH!
SON OF A WHORE !..
NIGEL! WATCH OUT!
AH!
TIMMY ARE YOU OK
O. OK JUST A SMALL SCR
TIMMY NO
HAVE MERCY BANSHEE WE HAVE TO OBEY THEM. WE HAVE NO CHOICE!
THERE S ALWAYS A CHOICE

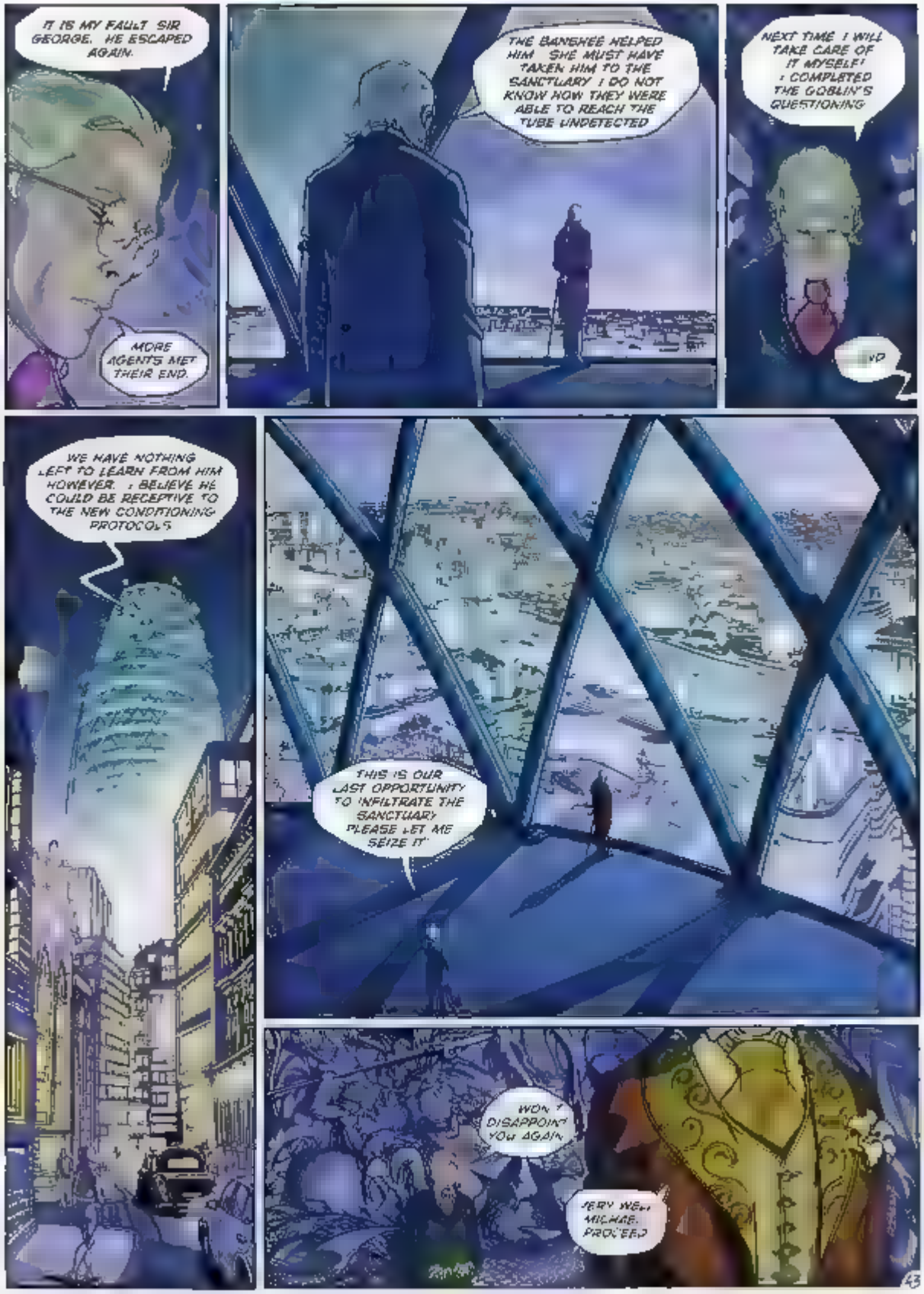

GET UP NIGEL! WE CAN'T STAY HERE
AMY
HURRY UP DJINN
FOLLOW ME AND I'LL TAKE YOU TO THE ONLY PERSON WHO CAN HELP YOU DJINN!
WAIT CAN I
PROMISED A WOMAN THAT WOULD SEE HER
IT'S TOO LATE YOU MUST GIVE UP ON ALL YOUR LOVED ONES, OR THE MIG WILL USE THEM TO CAPTURE YOU FORGET THEM AND YOU WILL SAVE THEM
YOU HAVE TO TRUST ME AND DO EXACTLY AS I SAY IT'S THE PRICE OF MY PROTECTION FOLLOW ME AND YOU'LL GET YOUR ANSWERS
THE ENIGMA
QUICK! WE NEED TO GET BACK TO THE TUBE
THIS WAY HURRY


WHY THE TUBE
IT'S THE FASTEST WAY UNDER THE CITY
WE'LL BE SAFE THERE
THE FAIRIES POWER IS WEAKER UNDERGROUND THE AGENTS WILL HAVE TROUBLE LOCATING US WITHOUT THEM
THEY'RE A.R.F.A. AFTER US TOO
GRAB THE OPERS WILL BE AFTER US TOO
WHY DON'T WE TELL THE COPS IT'S OUR WORD AGAINST THEIRS
IMPOSSIBLE THE MIB HAS AGENTS ALL OVER THEY'RE TOO INFLUENTIAL
HE IS WHO ARE HE?
THEY CAN'T POSSIBLY GUARD ALL THE TUBE STATIONS HURRY UP GET ON IF YOU WANT TO LIVE
YOU SAVED MY LIFE EARLIER YOU'RE MY ONLY HOPE TO UNDERSTAND ALL THIS

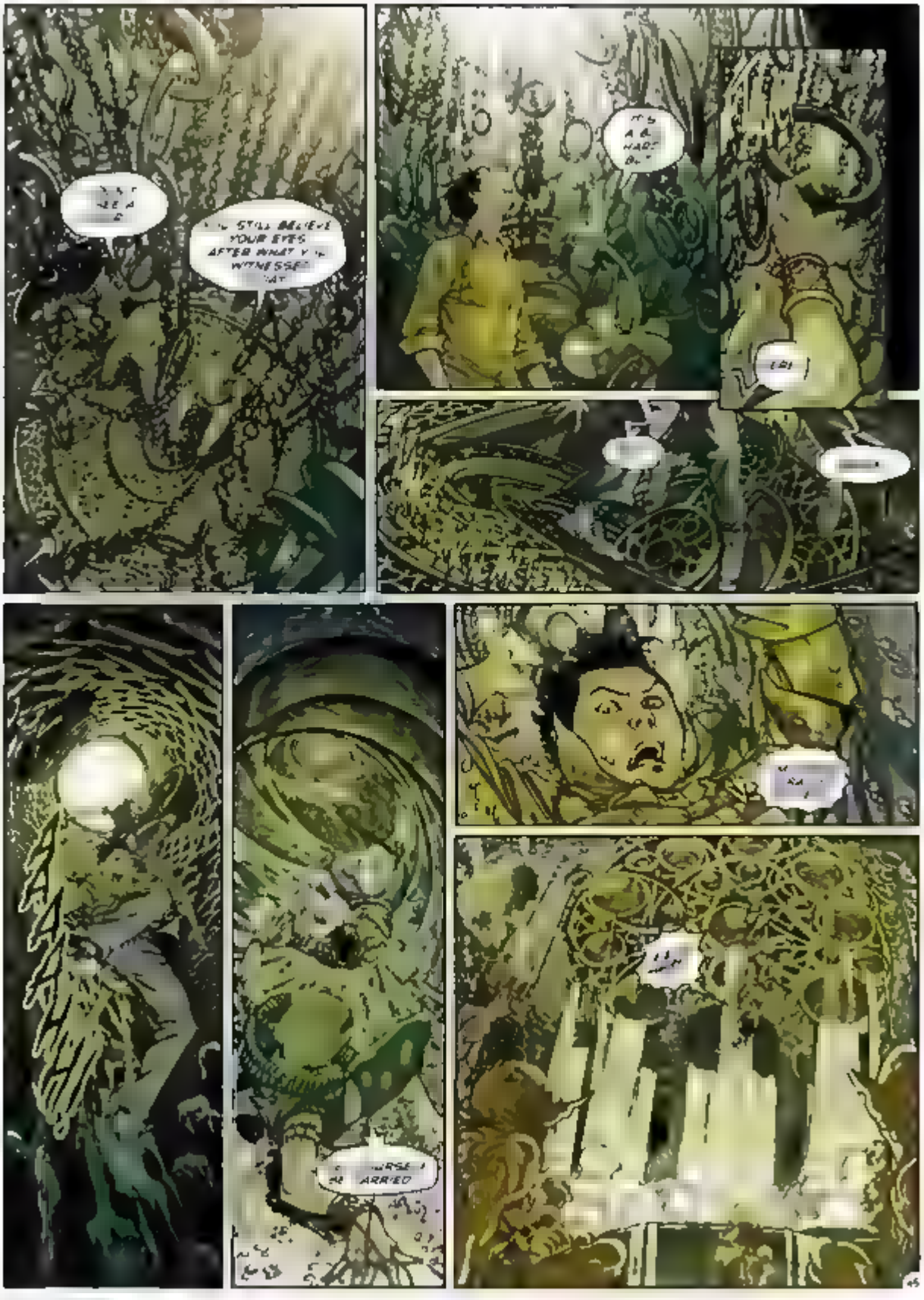

THERE ARE LESS THAN A THOUSAND FABLED ONES LEFT IN THE WORLD. MOST HAVE SOUGHT REFUGE HERE, IN LONDON IN A MAGICALLY PROTECTED SANCTUARY. THEY'RE PART OF THE RESISTANCE
FABLED ONES
FAIRIES, ELVES TROLLS PIXIES SUPPOSEDLY IMAGINARY CREATURES YOU FIND IN FABLES
THE MIB IS A SECRET FACTION OF THE GOVERNMENT, IN CHARGE OF ERADICATING US
WE HAVE SECRETLY BEEN AT WAR WITH THEM FOR CENTURIES. AND WE'RE LOSING
THAT'S REASSURING
AN ESPECIALLY MEAN FAIRIE! MY NAME'S EIREANN.
YOU'RE A FAIRIE
CRAP. THEY'VE ALREADY FOUND US
BUT WHAT DO THEY WANT WITH ME?
THEY WANT TO KNOW WHAT KIND OF FABLED CREATURE YOU ARE AND SO DO WE
THE ONLY DIFFERENCE IS THAT WE DON'T PLAN ON KILLING YOU AFTER

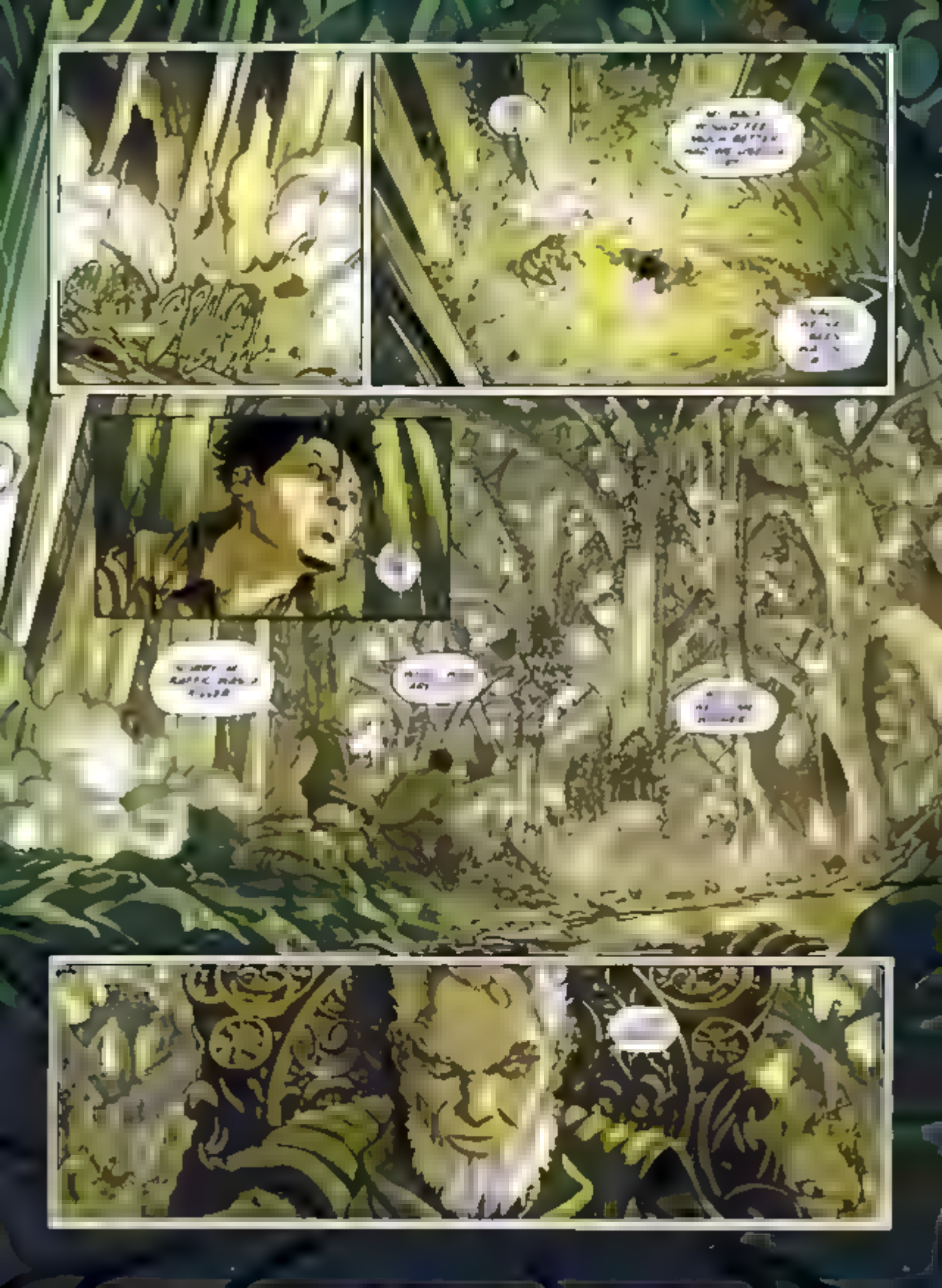
TAKE THIS ASS HOLES
HONDA
LITTLE SHIT
WE'RE NOT OUT OF THE WOODS YET
ABOUT TURN!
SCREAMIN' YOU'RE CRYING?
DON'T WORRY
I'M CRYING BECAUSE DEATH IS WITH ME
AND SHE'S COMING TO TAKE THEM

WE'VE GOT THEM
WHAT ARE YOU DOING? WE'RE GOING TO CRASH!
YOUR WORLD IS DIFFERENT NOW NIGEL. THE GAME HAS BECOME DANGEROUS BECAUSE YOU DON'T KNOW THE NEW RULES
IF YOU TRULY ARE WHO WE THINK YOU'LL KNOW WHAT TO DO.. SHOW ME WHAT YOU CAN DO. OR WE'LL DIE
NOOO- I DON'T WANT TO DIE
I WANT TO LIVE!!!
OH NO...
WHAAAAMM
NOW I KNOW. WE'VE BEEN LOOKING FOR YOU FOR CENTURIES, WISHER.
IT'S IMPOSSIBLE.


IT IS MY FAULT SIR GEORGE. HE ESCAPED AGAIN.
MORE AGENTS MET THEIR END.
THE BANSHEE HELPED HIM SHE MUST HAVE TAKEN HIM TO THE SANCTUARY I DO NOT KNOW HOW THEY WERE ABLE TO REACH THE TUBE UNDETECTED
NEXT TIME I WILL TAKE CARE OF IT MYSELF! I COMPLETED THE GOBLIN'S QUESTIONING
HO
WE HAVE NOTHING LEFT TO LEARN FROM HIM HOWEVER. I BELIEVE HE COULD BE RECEPTIVE TO THE NEW CONDITIONING PROTOCOLS
THIS IS OUR LAST OPPORTUNITY TO INFILTRATE THE SANCTUARY PLEASE LET ME SEIZE IT
WON'T DISAPPOINT YOU AGAIN.
VERY WELL MILHAE. PROCEED
43

A SANCTUARY BELOW LONDON?
WE RE ALMOST THERE
FOLLOW ME
GLADLY
IF ALL THE FAIRIES IN THAT SANCTUARY LOOK LIKE YOU, I HAVE GREAT HOPES FOR A MUCH BETTER LIFE THERE
YOU WOULDN'T SAY THAT IF YOU KNEW MY AGE
ONCE YOU CROSS THE TRESHOLD THINGS WILL NEVER BE THE SAME
DO NOT FEAR THE ONES WHO HIDE THERE. THEY'RE FABLED, JUST LIKE YOU.
AND I GUIDED THEM ALL HERE, JUST LIKE YOU.
?


STILL BELIEVE
YOUR EYES
AFTER WHAT Y
WITNESSED
AT
AAAHH!
ARRIED



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The original warrior of Mars returns from Dynamite! John Carter is an ex-cavalry officer in the Confederate Army who finds himself mysteriously transported to Mars. Joining him in his adventures there are Tars Tarkas, his Martian comrade, and Dejah Thoris, a Martian Princess. This series is written by Arvid Nelson and is illustrated by Stephen (Avengers/Invaders) Sadowski and Luis Antonio and features covers by Alex Ross, J. Scott Campbell, Joe Jusko and Lucio Parrillo.

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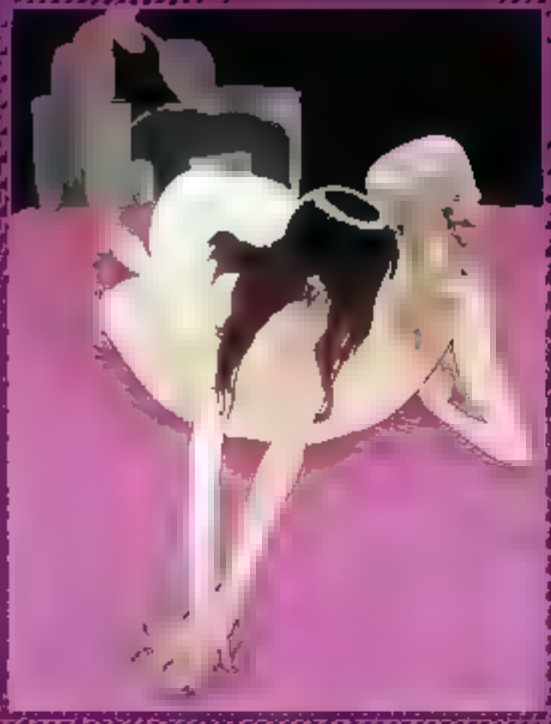
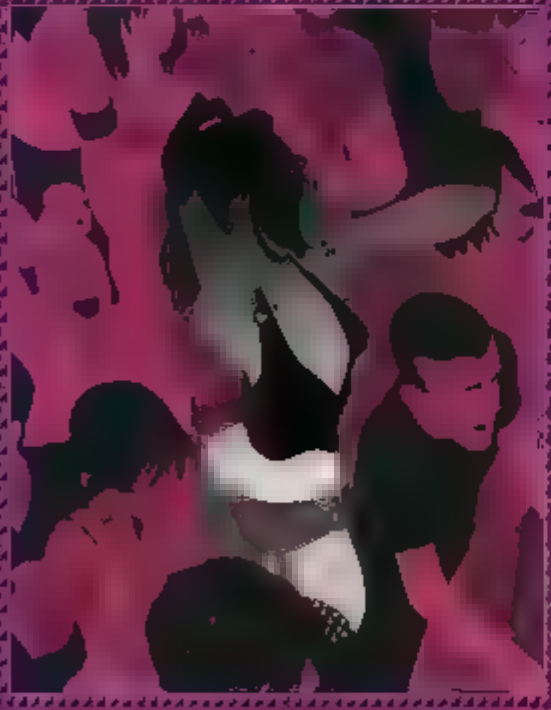
FRANK STOCKTON

ARTIST STUDIO

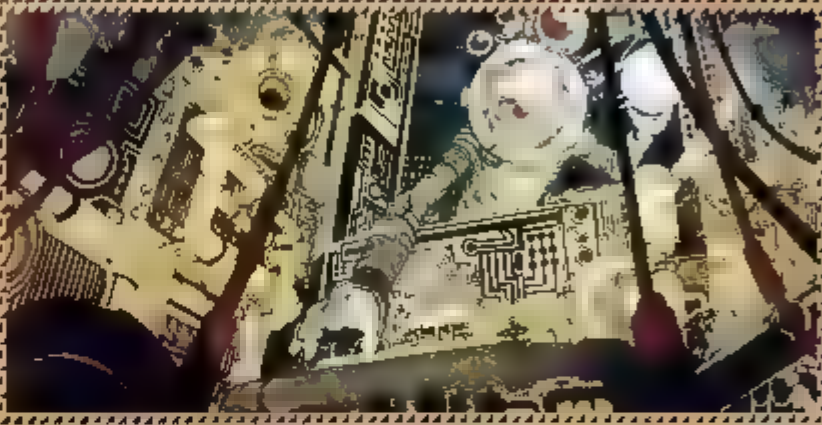




Since graduating in the Spring of 2005 from Art Center College of Design in Pasadena, California, Frank Stockton has begun to leave his mark on the world of contemporary illustration. He has been featured in American Illustration Annuals in every year since 2004 been a featured artist in Ashley Wood's Swallow 3, had several images selected for the Society of Illustrators Annual shows, the Spectrum annual, and is the cover artist for the Communication Arts 50th Anniversary Illustration Annual.

Frank's artwork has graced the pages of many prestigious publications including The New Yorker, The New York Times, Esquire, Playboy, Penthouse, The Rolling Stone, GQ and the Wall Street Journal. Recently, his work has graced the covers of IDW's The Last Unicorn, Angel, and Dark Horse's Serenity: Float Out. He has given interviews for Lost at E Minor and the Sidebar Nation Podcast. He regularly posts process sketches, finished pieces, articles and more on his blog at www.frankstockton.com

Mr. Stockton currently lives and works in Brooklyn, New York

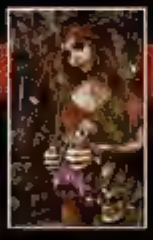


2011 HEAVY METAL CALENDARS

Luis Royo

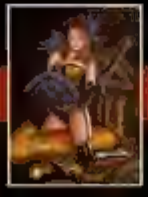
Heavy Metal

Victoria Francés



John Zeleznik

Lorenzo Sperlonga



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- ❑ Art of John Zeleznik
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